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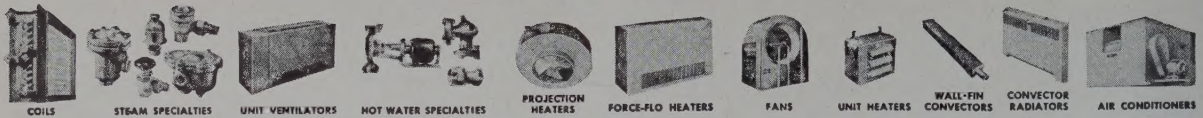
## DENMARK



VOL.26  
TORONTO  
AUGUST  
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ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 288

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# JOURNAL R. A. I. C.

AUGUST 1949

IT IS appropriate, for this issue, to say something of its origin. While travelling in Europe in 1948, Mr. W. E. Fleury approached a Danish and a Dutch architect on the subject of the *Journal*. Each volunteered to organize a number devoted to the architecture of his country. We, and we are sure we include all the readers of the *Journal*, are indebted to Mr. Fleury, and are under the deepest obligations to Mr. Gunnar Krohn and his fellow architects in Denmark for the tremendous amount of trouble they have taken in providing material for this issue. Such an issue and such an effort by a Scandinavian architect on behalf of the members of the Royal Architectural Institute of Canada is convincing proof that the fraternity of architects knows no international boundaries.

ON several pages in this issue will be found references to the eclecticism and "historicism" of the 19th Century. One gets the impression that both attitudes toward architecture were never as widespread in Denmark as they were here and in the United States, and that now they are practically non-existent. With us, "historicism", which we take to be the cult of the extinct or an attitude toward architectural design that sees no value in the present and looks only to the past, is still with us. Gothic churches, Greek banks, Georgian schools and hospitals are to be found on many a drawing board. Historicism deals with detail, and is used by the architect for several reasons, among which may be long experience in a certain manner, timidity, a dominating opinionated client, or the safety of the middle road.

ELECTICISM, as we see it, differs somewhat from historicism in that it deals, not with details, but with doctrines and beliefs. Nor did eclecticism die with the 19th Century—we have our eclectics who draw freely on the theories of Le Corbusier, Frank Lloyd Wright and Mies Van der Rohe.

WE get the impression from buildings and articles in this issue that Danish architects have always been keenly aware of new stars in the architectural firmament. They have analysed new theories, and taken what was valuable from them — never accepting Le Corbusier, for instance, in toto, but allowing his theories to fuse with their traditional architecture. Where confusion reigns in modern architecture in so many countries, the Danes have produced a great and distinctive national architecture through their age-long appreciation of climate, topography, local materials, their love of trees and the all-pervading influence of their traditional architecture.

THROUGH all the work exhibited here can be seen a clarity of purpose, and the continuity of an architecture, that represents building in its highest form. In Denmark there is no divorce between designing and building, or between the architect and the humblest crafts.

CLEANLINESS and tidiness are Danish characteristics that are apparent in buildings and grounds. In the care of grounds, we fall lamentably below the Scandinavian standards and on that score we cannot fall back, as an excuse, on our comparative youthfulness as a nation. We write with feeling just before the Canadian National Exhibition when, nightly, an army of collectors will remove tons of rubbish from lawns and public places, and cigarette packets and pop bottles from public pools. In the matter of citizenship and its responsibilities, there is nothing "rotten in the State of Denmark", and something very rotten in the State of Canada that education has failed to correct.

AS one studies the quiet, orderly landscape which is apparent in many of the illustrations in this *Journal*, we cannot help remembering those other days when a different Denmark overran Great Britain, leaving its mark on the Scottish language in hundreds of words like "bairn" and "byre" and "kirk", and, equally, on hundreds of Scottish place-names. We feel confident in prophesying that a peaceful and cultural invasion of Canada by Denmark is about to take place, and that future historians will see its origin in this issue.

Editor





# DENMARK AND DANISH ARCHITECTURE

By JENS MOLLERUP, M. A. A.

Editor of the Danish Architectural Journal "Arkitekten"

**T**O MAKE A STUDY of a foreign country's architecture, it is essential to know a little of the possibilities and limitations imposed by indigenous circumstances. Architecture is not an isolated detail, but rather an integral part of culture. A country's livelihood, its national and cultural traditions, and its access to raw materials are governing factors in all culture and also in architecture. The following is an attempt to point out briefly the factors which, according to present-day conceptions, must be acknowledged as being of essential significance to Danish architecture.

It is, of course, impossible in an article of this nature to give an exhaustive account of all such circumstances. It can at best be only a sample, for a more complete study of the history of Danish architecture and culture would require references to special literature on the subject. The illustrations accompanying this article have been carefully selected from among types of buildings which Danes themselves consider "everyday" architecture. No special preference has been given to buildings which might be classed as noteworthy examples of architectural development or as tourist attractions. Houses such as those illustrated here may be found anywhere and everywhere in Denmark. Naturally there are also buildings of an entirely different character — on the one hand, the great architectural masterpieces, and on the other hand, that which is altogether insignificant, as for example the residential sections of the cities dating back to the 19th century. Nevertheless, the accom-

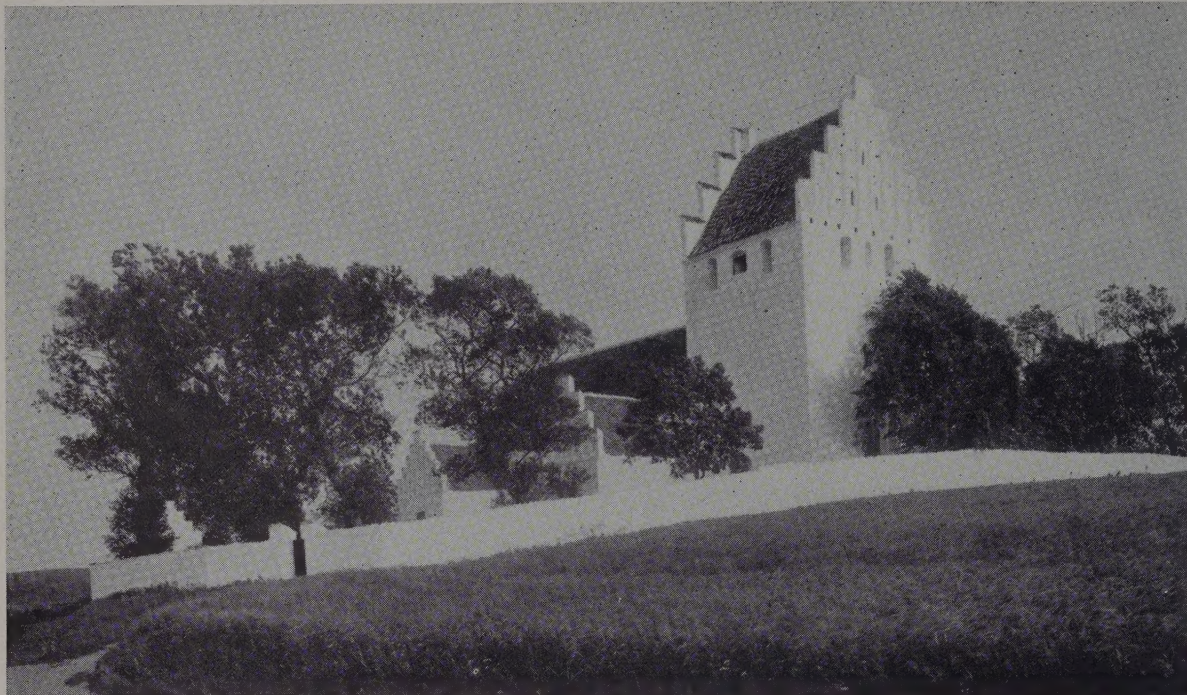
panying illustrations should also serve as an expression of those historical values which the modern Danish architects wish to acknowledge in their work. Furthermore, these illustrations may point out the architectural implications which, to a greater or lesser degree, are fundamental in our work to-day.

It is rather difficult for a Dane to uncover in Danish architecture that which is of interest to a foreigner. Things which to us are a matter of course may to him be quite unusual, while other items considered to be of special interest leave him completely cold. As I do not know to what extent the readers of this *Journal* are familiar with Danish architecture and Denmark as a whole, I beg you to bear with me if I relate something you already know, and, also, if I do not answer all your questions.

Denmark is a small country with a total area of 16,576 square miles. It consists of the peninsula Jutland, stretching northward from the border of Germany, and a large group of islands of which the more prominent are Sjaelland, Fyn, Lolland, Falster, Møen and Bornholm. All told there are approximately one hundred inhabited and four hundred uninhabited islands. Also belonging to Denmark are the Faroe Islands and Greenland, but these two colonies are so different from the mother country that they are not considered in this connection.

Denmark proper has a population of 4.15 millions. Density of population is approximately 8 inhabitants per square kilometre, which places Denmark as one of Europe's most closely populated countries. As a com-





CHURCH AT FÖLLENSLEV

parison, please consider Canada with 1.2 inhabitants per square kilometre, and the United States with 14. Denmark is primarily an agricultural country. Inasmuch as the soil of Denmark yields no raw materials, all such are consequently imported. Our industry might therefore be termed a refining or processing industry. Danish agriculture is based on small-holdings. These dwarf-size farms give the country a character altogether different from those agricultural countries where the farms of "broad acres" are prominent. Denmark is literally a closely populated country, and only in certain parts of West Jutland is it "far to the neighbours".

Our geographical location between the 55th and 58th latitude corresponds roughly with the southern part of Hudson's Bay. Copenhagen, the capital of Denmark, is practically on the same latitude as Hopedale. Nevertheless, the climate is temperate but windy; the harbours are usually ice-free all the year around; all in all, a typical coast climate, with mild winters and not altogether dependable weather. Often there is a change from sunshine to rain several times a day.

Anyone looking for mountains should not come to Denmark — the highest point above sea level is 170-180 metres. Large tracts of impassable virgin forest are no longer to be found in our country, but nearly every farmhouse is surrounded by trees as a shelter from the prevailing winds, and cultivated forests dot the countryside everywhere. Denmark's national tree is the beech, which constitutes approximately 30 per cent of the total growth; spruce and fir are very common, while oak constitutes only about 5 per cent of the total growth. The

cities also display liberal amounts of green — many of the streets are lined with trees, and public parks are to be found in great numbers. We protect and take care of our small forests, parks and single trees, and the juxtaposition of trees and houses is a noticeable feature of our architecture.

The wind, the rain and the flat country have naturally influenced Danish building styles. Danish houses are low; they follow the soft contour of the landscape, and seek to escape the winds by keeping as close to the ground as possible. The roof is a saddle roof with ample slope to carry off the rain. The sloping roofs are a still greater necessity in the winter, for snow falling during the night when the temperature hovers around freezing will melt as soon as the sun ascends in the sky, but in the early afternoon it might start to freeze again. This continuous change from thaw to frost with only a few hours interval naturally has a deteriorating effect on the flat roof surfaces, where water from the melting snow is slow in draining off. At any rate, the modern flat roof demands special and expensive arrangements.

Lumber for building purposes is to a large extent imported from our Scandinavian neighbours, Sweden and Finland. The building material that has characterized Danish architecture since the middle of the 12th century is fired clay, both as a brick and roof tile. Clay is to be found everywhere in Denmark, and it is processed locally by the many small or large brick kilns. Although Denmark has an extensive cement industry, and cement is one of our important exports, it has been difficult for reinforced concrete to compete with brick, partly

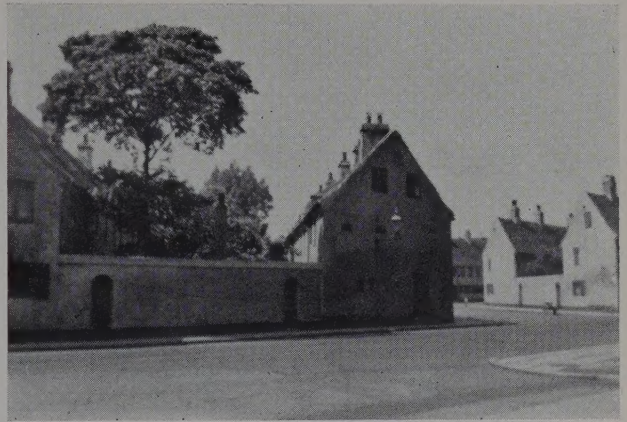


because reinforced concrete construction demands a fairly heavy import of iron, and partly because in our low type of building reinforced concrete does not offer the same economic advantages that it does in tall buildings.

Naturally, circumstances are not as simple as I have outlined above. Styles in Danish architecture are not solely determined by rain and wind and clay. Many distinctive and varied currents of architectural trends have spread more or less violently through Denmark, but all these currents have sooner or later been adjusted to Danish conditions and temperament as I have briefly stated them in the foregoing.

The trend in architecture that we call "functionalism", whose foremost name of world fame is that of the Frenchman Le Corbusier, broke through in Denmark with violent suddenness around the year 1930. That same year a large exhibition was held in Stockholm, Sweden, under the direction of the Swedish architect, Gunnar Asplund. At this exhibition we Scandinavian architects for the first time saw this new style find expression in our own countries. The exhibition became a place of pilgrimage also for Danish architects, and we usually consider it as the starting point of functionalism in Denmark. Meanwhile, this new style was met by a local Danish trend in architecture which, although different in exterior form, was closely related to functionalism. This new Danish trend had grown out of the old traditions — it had roots in Danish building design — and it stood in sharp contrast to leading architectural trends which as yet were gambolling in historicism and eclecticism. The new international style was received with open arms. Its principles and fundamental rules were to be realized to the ultimate consequences. Yet not enough care was taken to get below the surface, and in many cases it was just a matter of copying the outward shapes — the occult symmetry and the cubical forms.

During these years a number of houses with flat roofs were erected, and reinforced concrete came to the fore, but not all of these were equally well planned. As is nearly always the case when a violent revolution takes place, architecture during these years bore the stamp



Nyboder in Copenhagen

of monotonous uniformity, a fanaticism which in the long run could not hold out against discretion and common sense. This problem can hardly be said to be of a special Danish character inasmuch as it is generally known that there is all over the world to-day a strong reaction against the rather dry cubical architecture of the '30's. But that which has been proposed to take its place is, in most cases, just as dry and unimaginative. In Denmark it has been our good fortune that a number of architects quietly and without official recognition — yes, even in opposition to the generally popular and dominating trends — have worked on a conception of architecture that reaches back to the essentials, the content of Danish architecture, without making carbon copies of antiquated, exterior shapes. This trend, like functionalism, strives for relationship between content and outward form. Because of this common conception of essentials, the two trends were able to grow and flourish side by side. Both trends have developed with reciprocal influence, and have drawn so near to each other that to-day it is often difficult to determine to which group a certain building belongs.

That was the position of Danish architecture when World War II broke out, and we were cut off from contact with other countries. The war imposed restrictions that caused stagnation in development. Perhaps it may be said that these difficulties have been instrumental in drawing the two trends still closer together; at any rate, it is evident that the isolation of the war years has caused us to become conscious to a much larger degree of our domestic prototypes. As is the case in many parts of the world to-day, Denmark is not faced with a violent upheaval in regard to the architectural forms of expression. We do not have the tug-of-war between two opposite camps — the modern school and the Beaux-Arts school. (Primarily this is perhaps due to the fact that we in Denmark have, besides a number of technical schools, only one School of Architecture, the Royal Academy of Fine Arts in Copenhagen. This school with its ultra-modern views leads the fashion for all architecture throughout the country.) Even though our fundamental views are the same as they were in the '30's and we are still adhering



Aerösköbing — Street in the Town





General Hospital in Copenhagen (Finished in 1863)

to the principles of these years, we have gained by the experience. We know that we can start again exactly where we left off when the threads were cut.

The historical development of architecture in Denmark has run somewhat parallel to the general development in Europe. To analyse the complete development would lead too far afield. I shall, therefore, in conclusion, draw forth only those chapters that are of significance to modern Danish architecture. First, there is what may be termed the common, everyday type of building, the work of unknown masters; there is the farmstead, adjusting itself to fit naturally into the landscape; there are the town houses, leaning against each other in an expression of urban fellowship; and last, but not least, there is the church — not the great architectural masterpiece, but the simple, artless, village church.

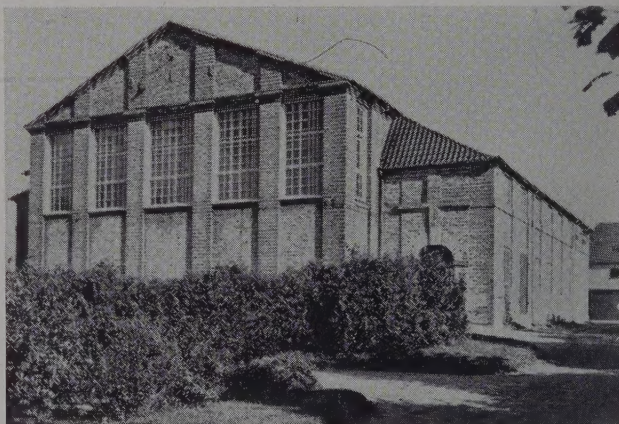
The Nyboder section in Copenhagen was created by our great king of the Renaissance, Christian the Fourth. In contrast to the narrow streets and small courtyards of towns of the past, the streets of Nyboder are wide and the garden plots between the houses give the whole section an atmosphere of green friendliness. Originally built in the years 1631-41, the houses in Nyboder as they appear to-day date back only to 1780, at which time this section of the city was modernized. While the buildings



Nyboder in Copenhagen — The only original house

themselves were renovated, the original plan of the whole section was retained.

The leading rococo architect, Nykolaj Eigtved (1701-54) has created many famous buildings. First and foremost is what is now the residence of the Danish king — Amalienborg Castle. It consists of four uniform palaces grouped around a square open courtyard — not a blustering, pretentious, monumental work, but a fine, sensitive symphony, expressing the harmony of courtyard and buildings. M. G. Bindesböll (1800-56) is another name that is being remembered to-day. For this article, I have purposely chosen one of his less pretentious works — a row of one-family houses erected in connexion with a sanitorium at Klampenborg. This group of buildings was called "the English cottages". Unfortunately all these houses have now been demolished. The General Hospital in Copenhagen is an example of approximately the same period (finished 1863). Designed by Hans Chr. Hansen in the period of romantic historicism, it is never-



Power Plant at Svinninge, Ivar Bentsen, Architect

theless a well-balanced structure with a clean, functional front elevation, with large windows for the spacious wards and small windows for rooms of secondary importance.

From the very latest chapter in the architectural history, two names should be mentioned — Ivar Bentsen and T. H. Henningsen. Both are pioneers and exponents of the trend for architecture that was both the forerunner and contemporary of functionalism. Bentsen's work embraces dwellings, apartment buildings, hospitals and many others. The illustration chosen for this article is an example of his work in provincial Denmark. T. H. Henningsen together with Bentsen introduced the "attached row-house" in Denmark, and his influence is still evident in this type of modern building.

The common denominator for the various architects and buildings mentioned in this article is the quiet, almost anonymous atmosphere they radiate. Danish architecture at its best seeks conformity with Danish nature and Danish personality by seeking the obvious, the artless, and by avoiding that which is studied and eccentric.



# DANISH HOUSING DEVELOPS NEW TYPES

By HANS ERLING LANGKILDE, M.A.A.

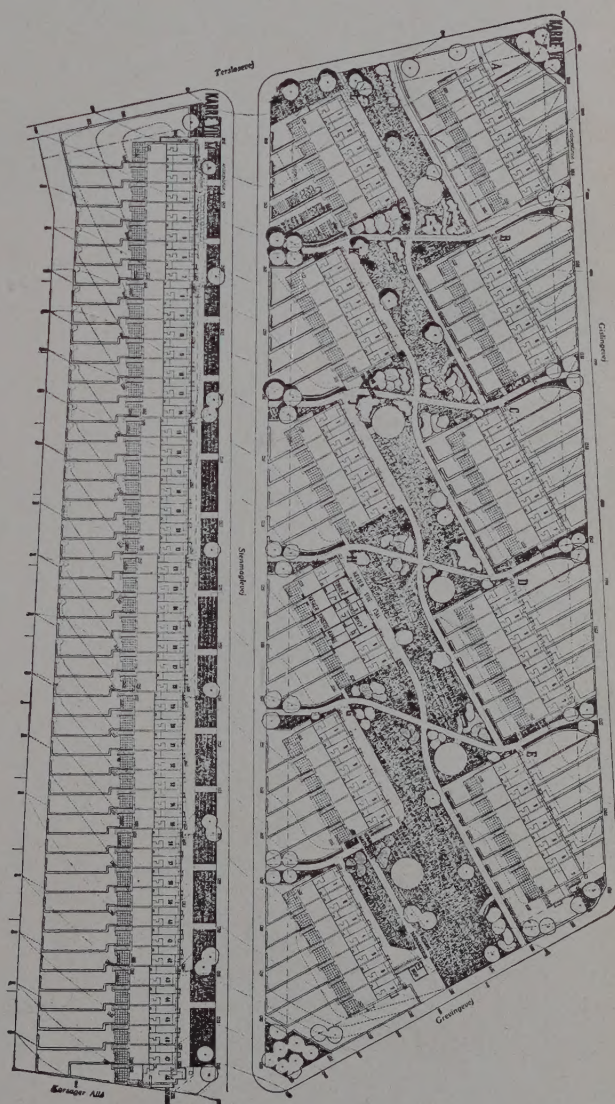
Chairman of the Association of Danish Architects

A CONSTANT stream of visitors has come to Denmark since the war to study housing. They have come from countries whose houses have been destroyed, to see the strange sight of houses that have been built during the war. Denmark is one of the few countries in Europe where building did not altogether stop. But the chief reason is that in the best of our building they find social and artistic ideas which may be of use in the present work of reconstruction.

Modern Danish housing falls into two clearly defined phases. The war is the dividing-line between them. The first phase — in the thirties — was marked by a flourishing development in the building of blocks of flats. Freer



Terrace Houses for Large Families in the Low-Income Groups  
Copenhagen — Husim  
Magnus Stephensen, Architect

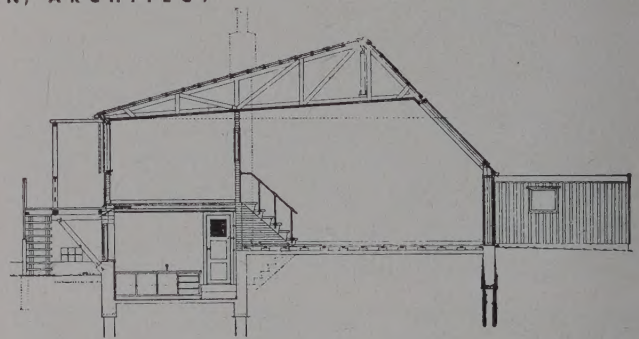


SITE PLAN

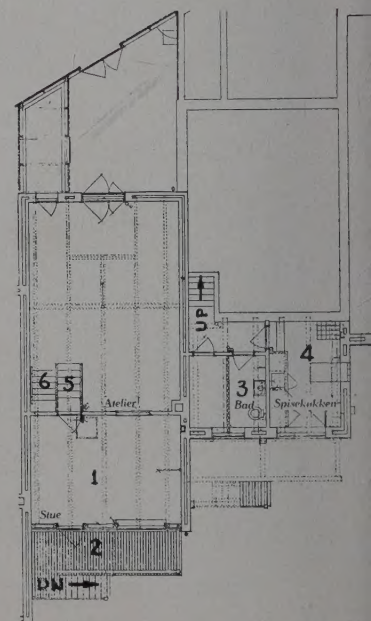




TERRACE HOUSES FOR ARTISTS, COPENHAGEN. Left, Type I; in the background, Type I  
VIGGO MÖLLER JENSEN, ARCHITECT



SECTION AND PLAN, TYPE I



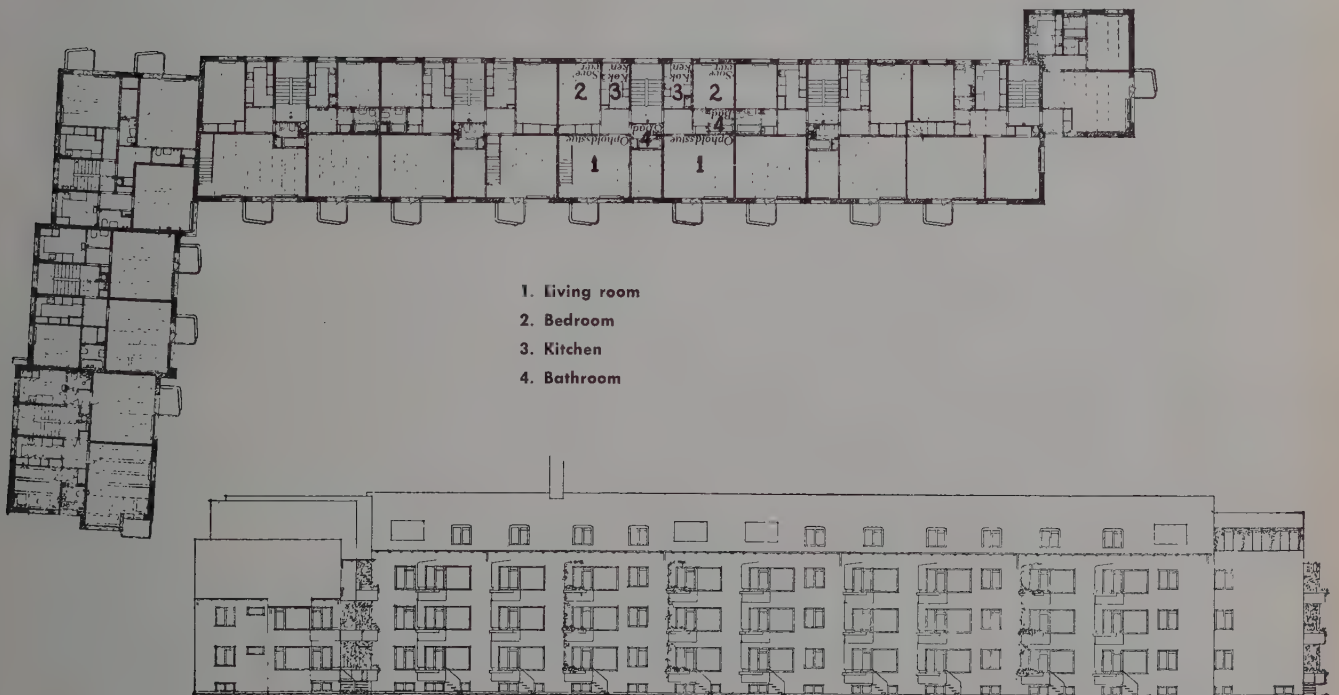
1. Living room
2. Balcony
3. Bath
4. Kitchen - dining
5. Up to the living room
6. Down to the ground floor





FLATS AT ORDRUP, COPENHAGEN

F. C. LUND, ARCHITECT







Flats at Ordrupvej, Near Copenhagen. Magens Lassen, Architect

forms of housing in natural surroundings, and with better and more differentiated flat types, appeared. The second phase — the housing of the forties — is characterized by a corresponding development of the small house, the garden suburb type of housing consisting of individual houses, especially terrace houses.

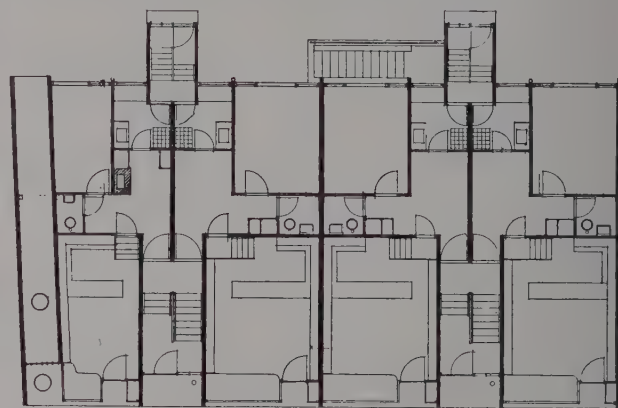
The explanation of this simple division is fairly obvious. The limitations imposed by the war with regard to materials and construction forced housing to turn from the more exacting production of blocks of flats to the simpler types of housing, the individual house types. But the principles on which the housing is based, both in the thirties and the forties, are essentially the same. It may be worth while to illustrate them by a few examples.

To begin with let us take a small and apparently random detail — the balcony. In old blocks balconies hardly exist at all, and then only as an occasional decor-

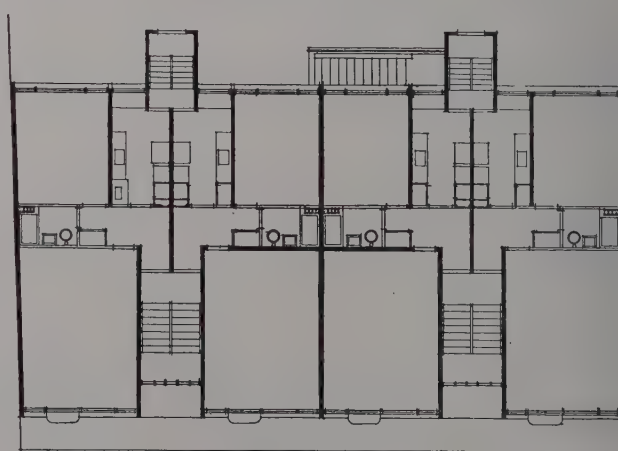
ative feature which cannot imaginably be applied to any useful purpose. In the twenties the authorities were persuaded to abolish the double-staircase system (front stairs and kitchen stairs in blocks of flats) in favour of a single, fireproof staircase. But the fire services required in return that each flat should have a balcony. The single-staircase system had such practical and economical advantages that this became the normal type from about 1930. The balcony as we know it in present-day Danish housing is, in origin, simply a technical fire precaution.

It soon proved, however, that both architects and house-holders were interested in these small excrescences on the house-front. The occupants discovered that with a little ingenuity it was possible to have a deck-chair and a flower-box there. Architects also realized that they had serviceable possibilities, and that the balconies could be made a means of varying the long house-fronts — of imparting to them a rhythm which subtly marked off the many small flats concealed behind the monotonous blanket of windows. They began to develop the balcony's potentialities — practical and aesthetic in fine alternation.

In the course of the thirties the balcony obtained its own historical development, and it has become the most characteristic feature of Danish apartment houses. It has continued to become more spacious, because this proved



Ground Floor with Shops



Apartment Floor



an asset when letting the flats. New practical demands followed in its wake, and these again meant new features in the designing. The balcony is pushed back over the free wall column by the balcony door, so as not to deprive the window below of light, and this in addition gives a wall space against which to sit. The result is a broken rhythm between windows and balconies which strengthens the frontal effect. And the occupants' small, casual flower-boxes become built-in boxes which gradually develop into small hanging gardens. The vegetation has become a direct means of effect in the design of the houses.

The next step, quite naturally, is to introduce an effective screen to provide more privacy from neighbours. One side of the balcony is raised to give shelter; wall space is obtained on two of the four sides; and the balconies turn as it were, back to back opening to the sun. To ensure more shelter and privacy the balcony is built into the frontage; the height of the balustrade is limited, enabling a seated person to look over it. Sometimes projecting bays are interposed between the balconies. Thus, the balcony is drawn in to the body of the house and is more intimately linked with the flat as a real open-air room, an actual extension of the flat, well protected against rain and wind and with flowers hanging from permanent boxes over the balustrade.

In this final stage the balcony has actually helped to develop an entirely new type of dwelling which now dominates Danish housing, called the "balcony-bay type"; flat and open-air space are built on to each other to form a greater whole than in the old types, which were hidden behind the house frontage like boxes piled one on top of the other. Result, which was originally a troublesome fire regulation has been developed to the positive benefit of the occupants, and by thoughtful treatment of detail into a useful and aesthetically satisfying feature of Danish flat-building.

This close-up of the balcony and its recent development tells a lot about present-day Danish flats. But it may be taken primarily as something that is characteristic of Danish architecture as a whole—the careful detail work, the intensive cultivation of the small parts of the whole which can help to develop richer housing types and more differential design. Many examples of this positive quality will be found in Danish housing—also in the small houses with their flower windows and cosy outdoor seats. It is a quality that is worth noting at a time when factory house production with stereotyped fronts, is being pressed to the fore in every country by the housing shortage.

Before leaving the flats, let us illustrate a new quality in Danish housing. Before 1914 the blocks of flats often had the character of small properties with one or two staircases, run together in line with the street and opening at the back on to small and gloomy courtyards. About 1920, when the housing shortage after the first World War forced the State and local governments to take an active hand in housing, the development was diverted



Bispeparken. Co-operative Architects

into a less ruthless exploitation of the sites, and the result was large blocks surrounded by open park spaces. Little by little the houses were broken up into more freely situated units, an advance which must be ascribed, among other things, to the work of the large co-operative building societies. In later years housing has taken the form of the planning of much larger, connected areas—not only an area between given streets but planning on a larger scale of a whole district, with roads and paths branching out in an interplay with the houses, the requirements of traffic and the desire for closed spaces for children and adults both being met.

The housing, in other words, is not only an aggregation of blocks of flats but a well-planned little district, a township with its own shopping-centre, nurseries, and other public amenities. People are not only housed; the whole is planned with due regard for the social needs of all the occupants. The trend is supported by State housing policy, the requirements of the municipalities, and the interest of the social housing associations in an integral solution.

The development of housing that has been sketched, from small properties side by side in blocks to large open communities with common amenities for the benefit of the occupants, may be taken as an expression of the social outlook in Danish housing. Today nearly all hous-





Bispeparken. Co-operative Architects

ing is based on extensive financial support by the State and municipalities. The public authorities do not build themselves but subsidies are given to social housing associations whose activities are subject to supervision and whose surpluses go to funds reserved for future building. The housing societies are not speculative undertakings but a means of solving the housing problems of the ordinary population.

As a part of this work may be mentioned the housing districts that have been erected for groups of persons with special needs. They include large families in the low-income groups, for which specially adapted housing types have been created and which receive rent subsidies graduated according to the number of children. They include old-age pensioners, who have also been provided with housing in small modern flats at minimum rents.

The third and last characteristic feature of Danish housing which we shall illustrate here is best compassed by taking the terrace house as a starting-point. Denmark is the only Scandinavian country where the terrace house has seriously gained a footing. It also has strong traditions with us. Mention need only be made of its ancestors in the Danish provincial towns, where the small one-storied middle-class houses form a connected, harmoni-

ous whole in the street, the gardens at the other side creating a green belt. And even in the city of Copenhagen there is a picturesque example in the 300-year-old street quarter of Nyboder, whose yellow lengths housed naval personnel.

Yet it has been a long struggle in our time to open people's eyes seriously to the fact that the row of small houses is a building form that can give the ordinary man a share of the advantages of the house in a garden. In fact it was the more well-to-do middle class which first went in for the row house, thereby breaking the ice. Once it was adopted an attempt was made in Danish housing to develop and differentiate the types. We have striven to avoid the psychological disadvantage of monotonous rows by working with short lengths and a stronger accentuation of the individual house. The houses are designed with recesses to give a sheltered open-air space for the family; the house types are sprung in relation to each other, or actually pulled apart so as to be connected only by a secondary feature, an outbuilding or the like, thus forming what are known as "chain houses". In the most recent housing the individual house has become a much more isolated unit in intimate contact with the garden, providing much richer facilities for undisturbed family life, with full benefit from the open-air space represented by the small garden. Modern Danish terrace housing, as the name implies, no longer consists of monotonous rows of houses with the same frontage endlessly repeated so the occupant has to find his way home by counting the number of chimneys; it is much more a differentiated house in a garden, harmoniously linked with all the neighbours to form a whole.

The intensive transformation of the original schematic types of row house is the expression of the characteristic feature that must be emphasized—care for the human element, an appreciation of the needs of the individual family viewed psychologically and not merely financially. In recent Danish housing there is a far more strongly pronounced sense of the individual dwelling—not only as an architectural element in a widely conceived plan, a cold evaluation of the architectural effect of homogeneous housing elements—but a living care for the small independent units that must form the setting for the life of a family. An endeavour is made to meet a number of universal human requirements—often difficult, to be sure, to formulate—which can enrich the house in the daily life of the family.

This feature finds still greater expression in the individual villas and in the building of small houses—where the use of architects in Denmark is increasing. This last fact is worth noting, because very few countries have so far succeeded in associating really qualified planning with the actual building of small houses. Nor has this been fully successful in Denmark yet. But in the best small housing these very qualities are expressed that have been underlined here as characteristic ideals in Danish housing—the careful detail work, the social outlook, and the sense of the human element.





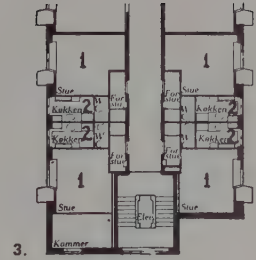
1.

FLATS FOR OLD-AGE PENSIONERS — Illustrations 1, 2, 3, and 4.  
F. C. LUND, ARCHITECT



Site Plan

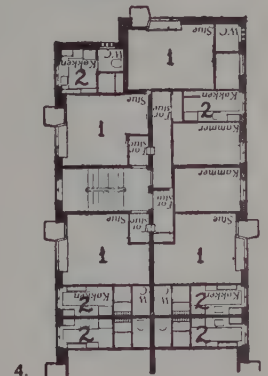
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3.

- 1. Living room
- 2. Kitchen

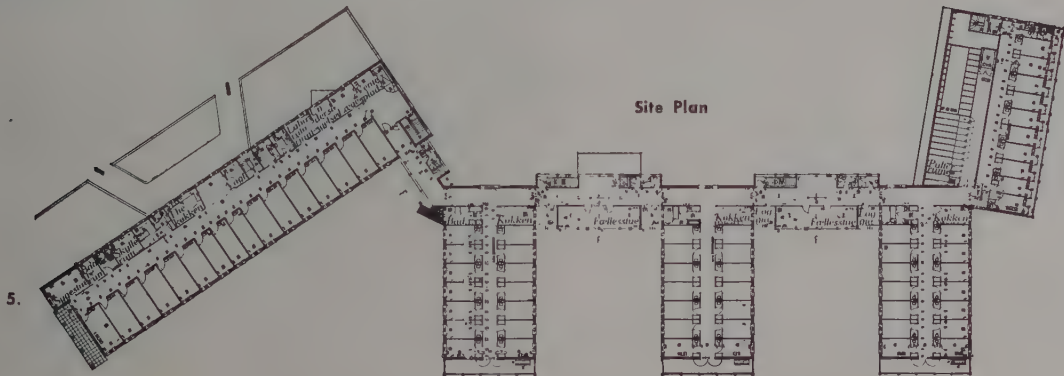
- 1. Living room
- 2. Kitchen



4.

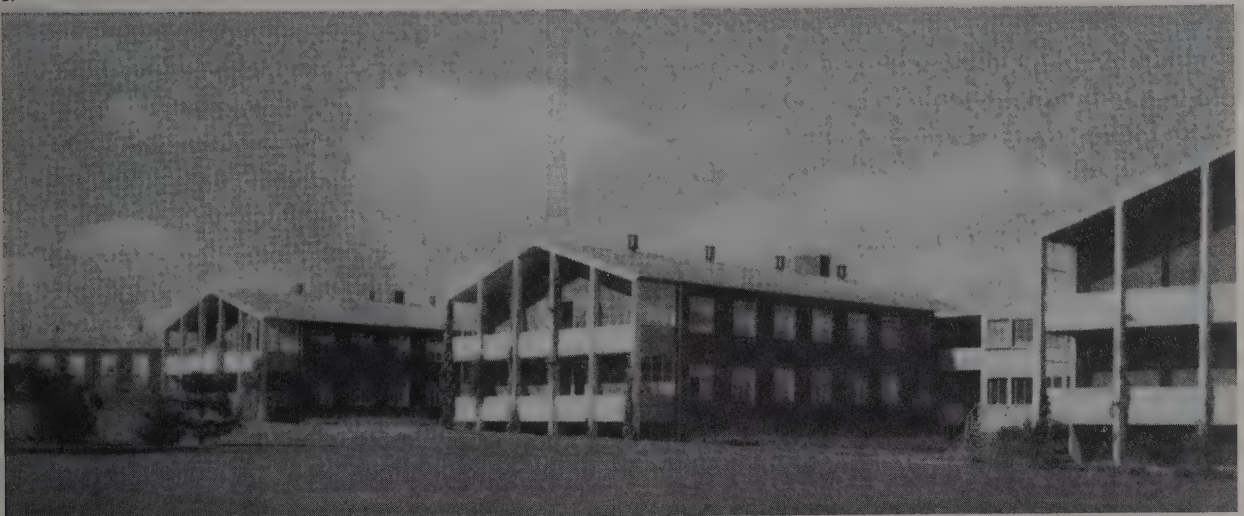
HOME FOR OLD-AGE PENSIONERS. Illustrations 5 and 6

HANS ERLING LANGKILDE AND H. MARTIN JENSEN, ARCHITECTS



Site Plan

6.





# PUBLIC, COMMERCIAL AND INDUSTRIAL BUILDINGS

By GUNNAR KROHN, M.A.A.

IN DENMARK, the greater part of public building works falls within a sphere that is closely connected with certain phases of Danish legislation—our social laws. The fundamental ideas and practical methods of legislation based on these laws have often been viewed with keen interest by members of other countries—an interest that to us has been a source of genuine pleasure. To provide adequate space for the continuously increasing demand for administration in the larger towns and municipalities, a brisk boom in the building of Town Halls has taken place during the last couple of decades. A number of hospitals and schools, as well as one university, have also been built during this period. As the big projects are few and far between and the number of qualified architects is comparatively large, most of the building projects which might be considered a challenge to the architect have been brought to realization through architectural competitions. On this basis, it might be safe to assume that the buildings in question are an expression of the best in Danish architecture.

Since Copenhagen received its new Town Hall in the years around 1900, Danish architects had had no opportunity to design a public administration building on a larger scale. However, in the late '30's this situation began to improve, and within a few years several competitions were held within this special field. The most prominent of these projects appeared when Aarhus, the country's second largest city, decided to build a Town Hall. The ensuing architectural competition was won by Arne Jacobsen and Erik Möller. After sundry alterations requested by the City Council, (among others, the addition of the tower), the building emerged in the shape as shown in the illustration. The conception of this problem as projected by the various contesting architects was met by strong opposition from reactionary circles, but became, nevertheless, the guide and model for all later Town Hall buildings. The competition had started a firm trend in the design of public administration buildings, a trend which now, a decade later, has won full recognition. Completely abolished was the conception that a town administration building, by sheer colossal and monumental architecture, should crush the citizen into submission and respect for the authorities. In its stead has been created a structure of light and gay—indeed almost intimate—countenance. Confidence has replaced awe and respect—a confidence that radiates from the honest materials and human proportions—an airy atmosphere of light and sunshine. This type of design has been followed and further developed in the Town Hall of Sölleröd, designed by the architects Arne Jacobsen and Flemming Lassen. As in the case of Aarhus Town Hall, the architects had here scope and space for free com-

petition, and an invaluable treasure of surrounding tall old trees has given them further opportunity to play with contrasting factors and colour harmonies.

A common feature of all our new Town Halls is the completeness with which the interiors have been developed and carried out. Furniture, tables, lighting fixtures, curtains, etc., have all been designed by the architects who designed the building. This tends to give an harmonious interplay between inside and outside, between room space and decoration—an harmonious over-all atmosphere that cannot fail to make a pleasant impression. It has been said about these "through-designed" houses that the sophisticated caressing of form and texture in the interiors has also been extended to the facade of the buildings, with the result that they look like gigantic pieces of finely wrought furniture, and as such, are in no small degree an expression of the robust exterior our own northern climate demands.

Another structure which in size and quality is on a par with, and perhaps surpasses, the Town Hall is the architect Vilh. Lauritsen's building design for Den Danske Statsradiofoni (the Danish State Radio). This piece of work, which is considered as one of the greatest building projects of latter years, has given the architect a glorious opportunity to experiment with the architectural effects caused by the interplay of the varied and different components of the building complex. The material used in the front elevation is, as in many of our newer buildings, a yellowish-white tile which, offset by the bond, infuses a vibrant life into even the large surfaces of the Concert Hall wing. If the Administration Building and the Concert Hall facing the street could be called the Radio Building's face, then the studios located as the central block of the complex are indeed the heart. No effort has been spared to perfect the technical details of this building. For example, each of several studios is set on a foundation completely detached from the other studios. The walls of the music studios are equipped with an ingenious system of adjustable louvres for the regulation of sound vibrations. By the choice of rational forms, skilful execution and careful selection of materials, the architect has managed to give to the visible technical installations an appearance so pleasing and harmonious that these rooms cannot fail to inspire the artists working there.

A prominent place in public construction work is held by educational institutions. An extensive programme of building schools has taken place in the provinces as well as in the capital city. Influenced by the revised views and conceptions of pedagogy in latter years, a completely new type of school has emerged which may serve as a surrounding framework to the advanced methods of

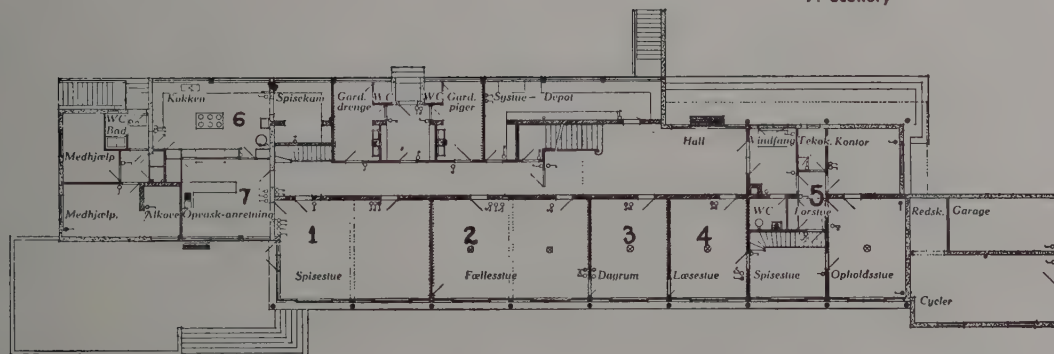




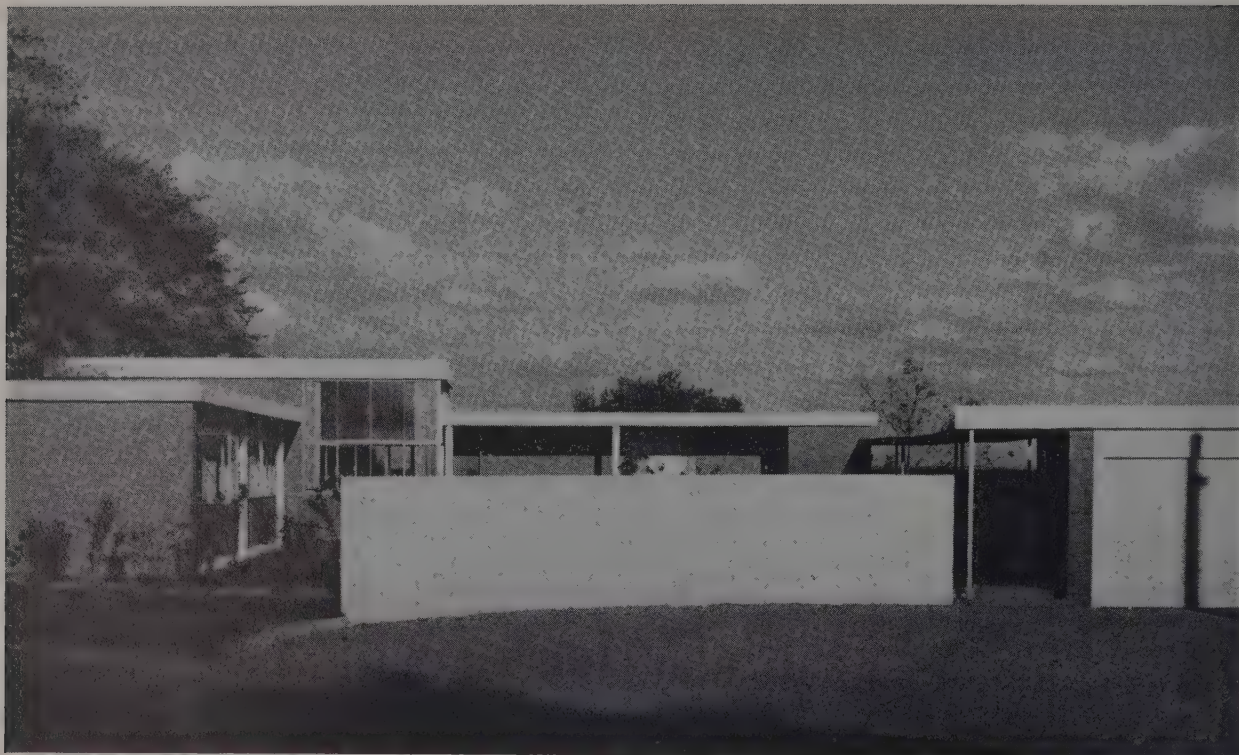
# CHILDREN'S HOME, RINGKÖBING

ELEBE ANDRESEN, ARCHITECT

1. Dining room
2. Play room
3. Living room
4. Reading room
5. Superintendent's apartment
6. Kitchen
7. Scullery

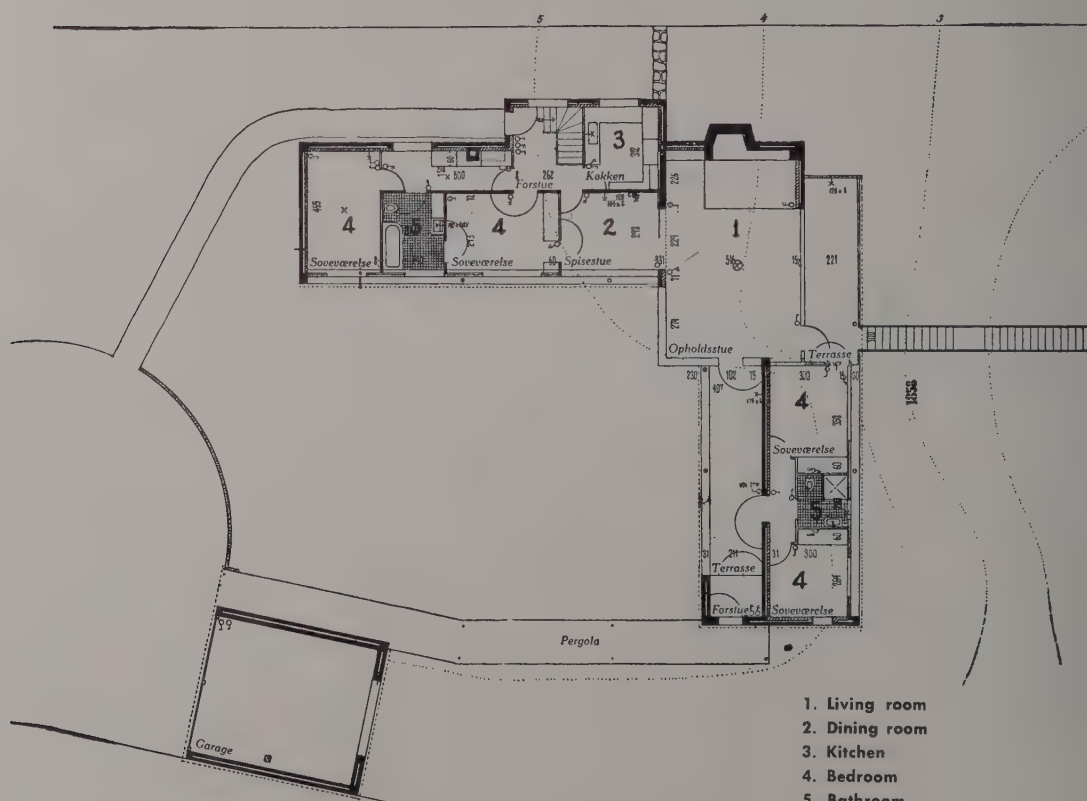






HOUSE AT VEDBAK

FRITZ SCHLEGEL, ARCHITECT







HOUSE AT RUNGSTED  
OLE HAGEN, ARCHITECT



1. Living room
2. Bedrooms
3. Dining room
4. Bathroom
5. Kitchen





tuition. The type of school which has come to the fore, especially in the larger cities, is the "Aula" school. The heart of this school is a large, centrally located room — the Aula. This room serves both as a gigantically wide hall, the distribution room, and the auditorium. A large number of the Aula schools have been erected in the suburbs of Copenhagen, and many a taxpaying citizen of the city has, with a misgiving shake of his head, voiced the opinion that these school-palaces could have been constructed with less splendour and less cost.

Already, before the last Aula schools were ready for use, another new type of school had appeared. To be sure it had appeared only in architectural competitions, but it did nevertheless, with one stroke, completely change the trend in school design. Based on the principle of the open-air school at Suresnes, Paris, a number of schools which are completely breaking away from the Aula principle have seen the light of day. The tendency is now sweeping towards a "dissolved" school, preferably one storey, which in a released composition links the various buildings together in such a fashion that open-air enclosures are formed. In these enclosures children may receive tuition under the open sky.

When planning the school, a new factor has come into play. The school is no longer considered as merely an educational institution, but rather as a cultural centre where adults as well as young people and children may gather on afternoons and evenings to participate in programmes of sports, entertainment, lectures and other cultural activities.

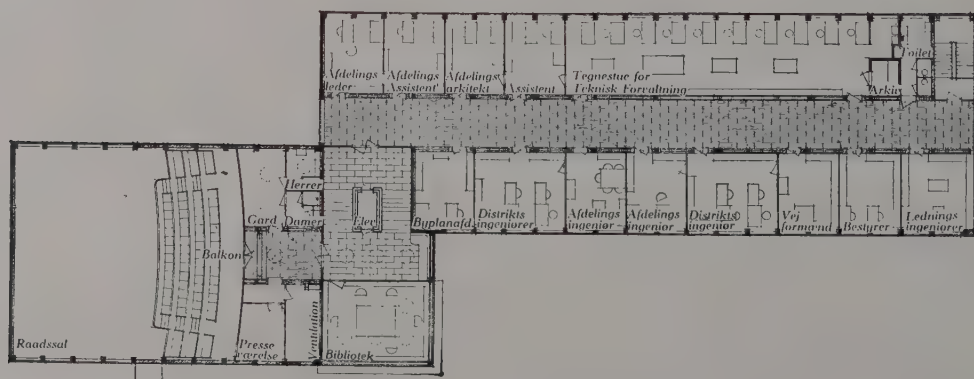
The project which here in Denmark opened the way (and, incidentally, so far has been the most successful attempt in adaptation of the released composition building plan for a cultural institution on a larger scale) was not an ordinary school but a university erected in the city of Aarhus. Architects C. F. Møller, Kay Fisker and Poul Stegmann had here, according to Danish circumstances, one of the most beautiful building sites to work

with. They have shown that they knew not only how to use this to best advantage, but also how to emphasize it. The main building with the singular hexagon-shaped "aula" is placed freely in the terrain to the north. From here southward, down over a slope towards a group of small lakes, are stretched in free formation the various student colleges, scientific museums, libraries, laboratories, and teachers' and professors' residences. The building material, yellow brick and yellowish-grey roof tile, has given to the individual buildings a simple, distinct harmony, and to the complex as a whole a feeling of coherence and unity.

The library building in the City of Nyborg also deserves mentioning as a striking example of how the traditional lines in Danish architecture can be felt without sacrificing one iota of what we in Denmark understand as aesthetic and functional demands. The illustration shows in the background the 600-year-old Nyborg castle. The two modern architects have successfully managed to bring their own work into vibrant harmony with the clear lines and heavy form of the old castle.

Mariebjerg Crematorium was built in 1937 in one of Copenhagen's northern suburbs, on a building site of unusual natural beauty with groups of old trees. The architect, Fritz Schlegel, has here created a structure in reinforced concrete and glass brick. This building, with its cubical forms, subjects itself leniently and without pretension to the surrounding nature, and yet, in its architectural contents and effect of materials, gives the impression of monumental seriousness which this project demands.

The many important interior designs made in connection with the public administration buildings has fertilized the development of and sharpened the interest in elegant, vibrant furnishings. A taste for the finer types of woods, the finely harmonized colours and the effects of sophisticated fabrics have slowly gained access to mercantile circles. One of the most thorough examples we can point to is architect Finn Juhl's design for the



PLAN, TOWN HALL OF SÖLLERÖD. ARNE JACOBSEN AND FLEMMING LASSEN, ARCHITECTS



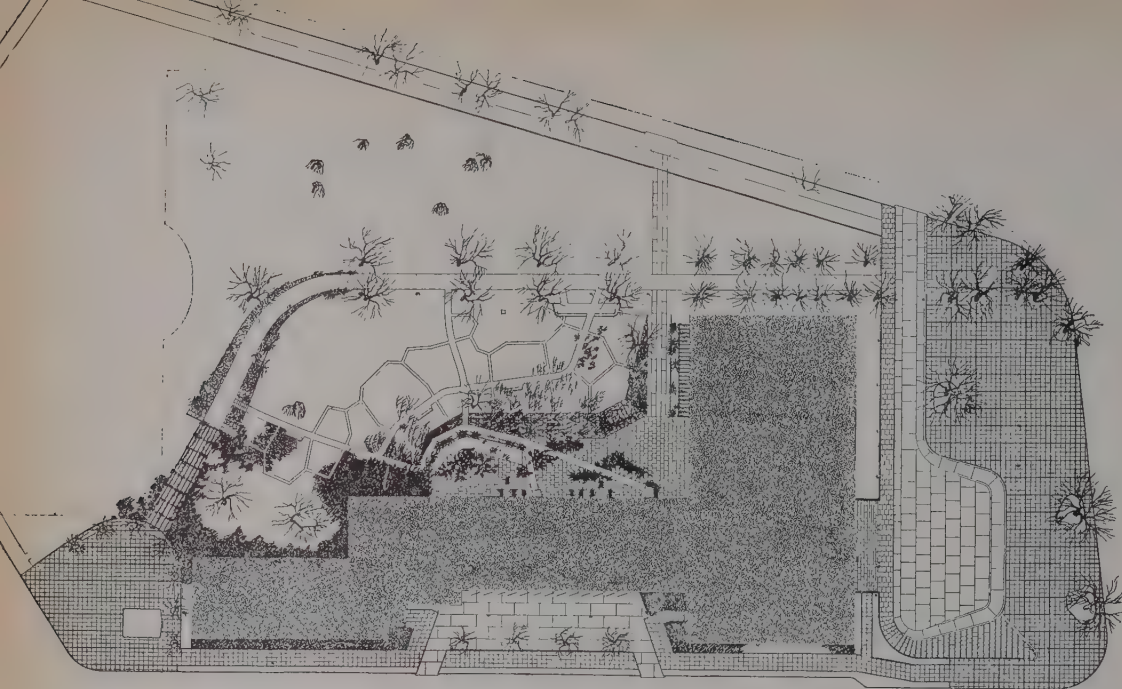


TOWN HALL AT SÖLLERÖD



INTERIOR, TOWN HALL AT SÖLLERÖD





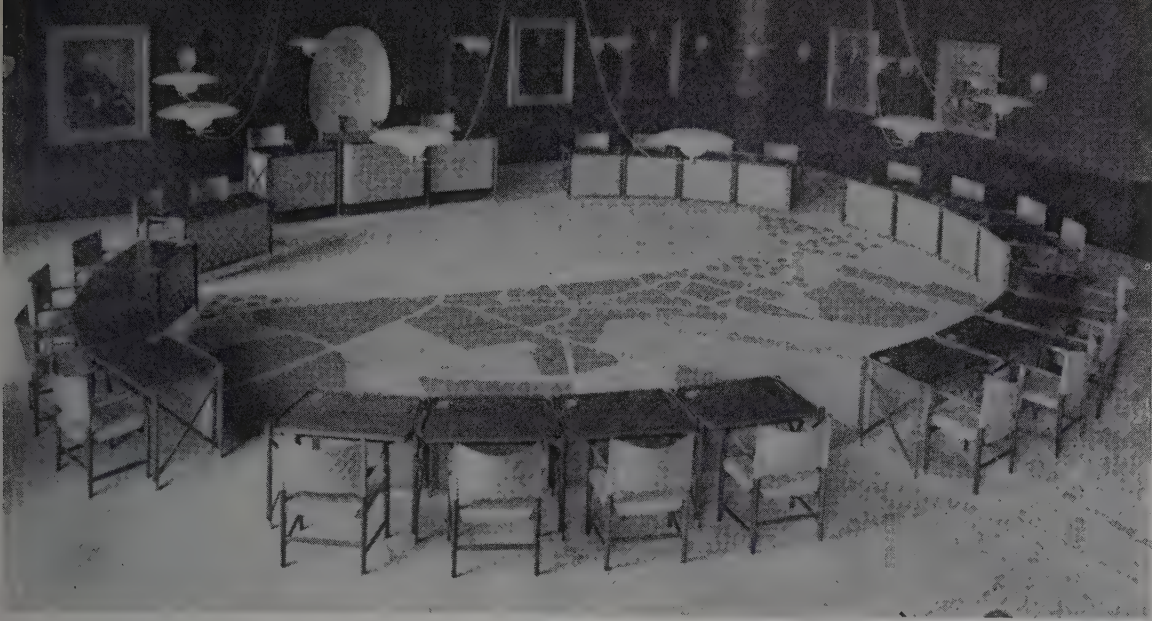
SITE PLAN

TOWN HALL OF AARHUS

ARNE JACOBSEN AND ERIK MÖLLER, ARCHITECTS

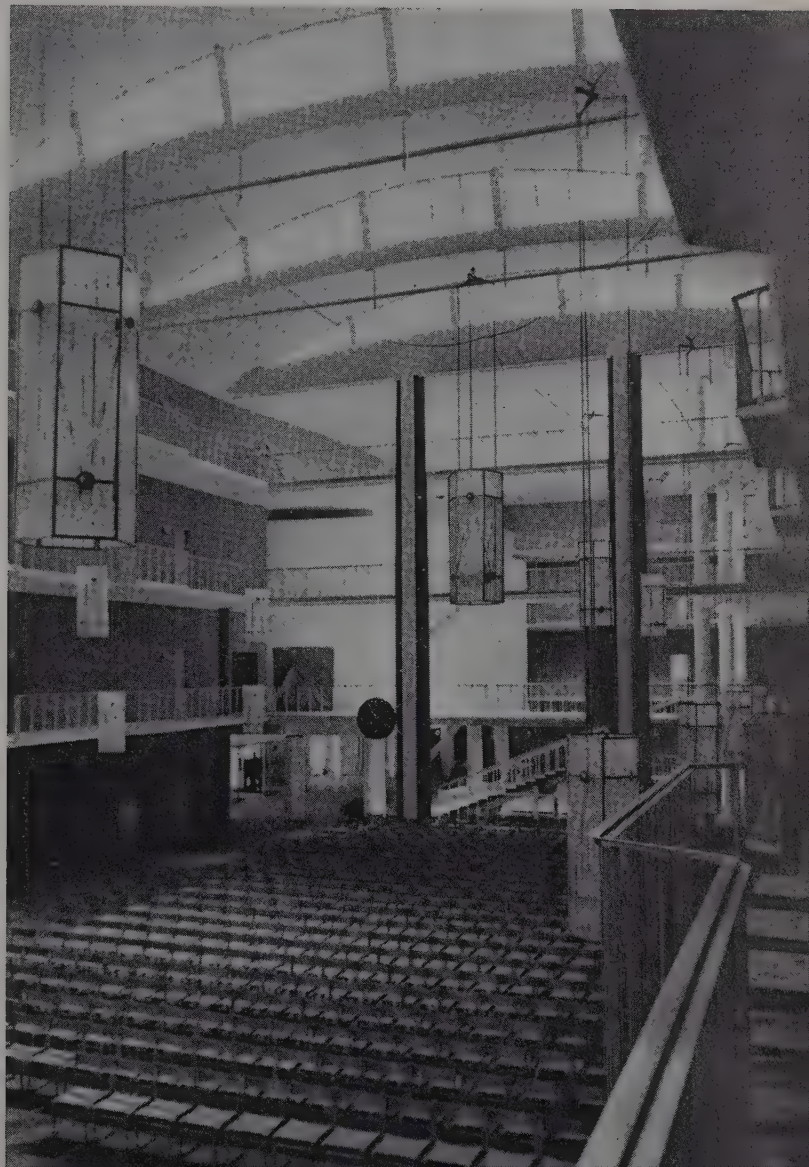






INTERIOR

MAIN HALL





store of the fine old china and ceramic firm, Bing and Grøndahl, situated on Copenhagen's leading business street, Strøget. The over-all design, which is executed in an older building, contains a welter of finely worked details, such as small, low tables in the display windows, with larger similar tables in display arrangements in the store itself. The tops of these tables are finished in deep, warm tones of red and green with a protecting coat of lacquer. The slender legs are made of teak, with "shoes" of brass. Woven raffia mats have been chosen as the background best suited to emphasize the delicate form and the subtle colour hues of the china. The soft texture of these mats, together with the other light and airy colours, lends a character of Oriental grace to the whole interior, which is in complete harmony with the literal associations evoked in our minds by the word "china".

The interior design created by Professor Palle Suenson for one of our leading banks is, in accordance with the nature of the subject in question, of a more robust cast. Taking into consideration the Russian developments in liming and veneering techniques during recent years, all the possibilities of wood as a material have here been utilized to the utmost. Delicate mirror-veneers in the finer types of wood are placed side by side with cunningly designed metal works in stainless steel and brass, which, together with the tooled leather work, gives to the banking firm a desirable and well-founded impression of solidity.

To give a comprehensive picture of the contributions Danish architects have made in the field of commerce, it may be necessary briefly to explain the background and growth of Danish industry. In our country, if the sales potentialities of a certain product have been established, it is almost an unknown practice immediately to build a factory sufficient to meet the demands. Nearly all our factories are concerns with at least a quarter or half a century to their credit, and nearly all of them were started by master craftsmen with a few journeymen as their helpers. Then these small one-man concerns were caught up in the evolutionary movement that transformed the industrialized crafts into big industry. Such a background naturally breeds traditions, and perhaps gives to the product an aura of cultural quality, but looking at it from the architect's point of view, it often gives to the factory building complex an already-existing, attached and irrational form which is not advantageous either to production tempo or to cost.

However, by and by, many of our larger concerns realized that time had passed them by, and they found it expedient to make a clean break and to re-plan their factories from the ground up, making them modern factories for modern production. A good example of this type of re-planning is the 150-year-old tobacco manufacturing plant of C. W. Obel in the city of Aalborg. The accompanying illustration shows a view of the characteristic boiler-room building. Here, after careful study and

research, and conferences with specialists from all over the world, the architect, Preben Hansen, has managed to build a frame around a Danish industry which solves the problem in a rational way.

Another example of an old-established Danish factory being remodelled from the ground up is the Atlas Refrigerator Manufacturing Company. The architects for this project were Gunnar Krohn, E. Hartwig Rasmussen and T. Milland Petersen, who received the commission as the result of a public architectural competition. Economic circumstances in Denmark permit only one form of industrial expansion — namely, a continuous expansion over a number of years. Conscious of this fact, Atlas has had its expansion programme planned for execution in four steps. This to a certain extent guarantees that, within a reasonable number of years, a well-planned and harmonious expansion has been accomplished. By having the expansion planned as a four-step project, the planless, uneconomical and often ugly later addition of buildings has been avoided. The first and parts of the second step have already been completed, but the four models as shown in the illustrations serve to give a better over-all picture of the project.

Another noteworthy bit of industrial architecture is a service station near Svanemøllebugten. Small though it is, it has caused a great deal of interest. With clean lines and evident restraint in the choice of materials, it fits nicely and quietly into the residential district in which it is located. In this connection should also be mentioned a couple of commercial buildings in Copenhagen. The architect, Arne Jacobsen, has designed a store and office building for one of our leading dye firms in the city. The fact that the site for this building was located in the old section of the city would be sufficient reason to look upon this project beforehand as coming close to the impossible, partly because of the moderate dimensions of the building site, and partly because of the severe laws and regulations the authorities are enforcing in connection with all new commercial buildings. Nevertheless, Arne Jacobsen has successfully managed to shape and arrange his materials so subtly and elegantly, that the building stands as a model of Danish city architecture. The effect of the material used in the facade — fired tile in a delicate shade of grey — serves to underline the modern shape and design of the building without crushing the surrounding old houses completely to the ground.

Another vibrant and singular city facade has been created in the department store for Havemann by the architects, Ortmann and Berner Nielsen. Here again light-coloured tile has been used. The contrast between these and the large, dark window spaces gives to the whole building a valuable aesthetic effect. Taking into consideration the fact that existing brickwork had to be considered as a determining factor in large portions of the front elevation, respect for the achieved result can only be that much greater.









DANISH GENERAL BROADCASTING CORPORATION BUILDING

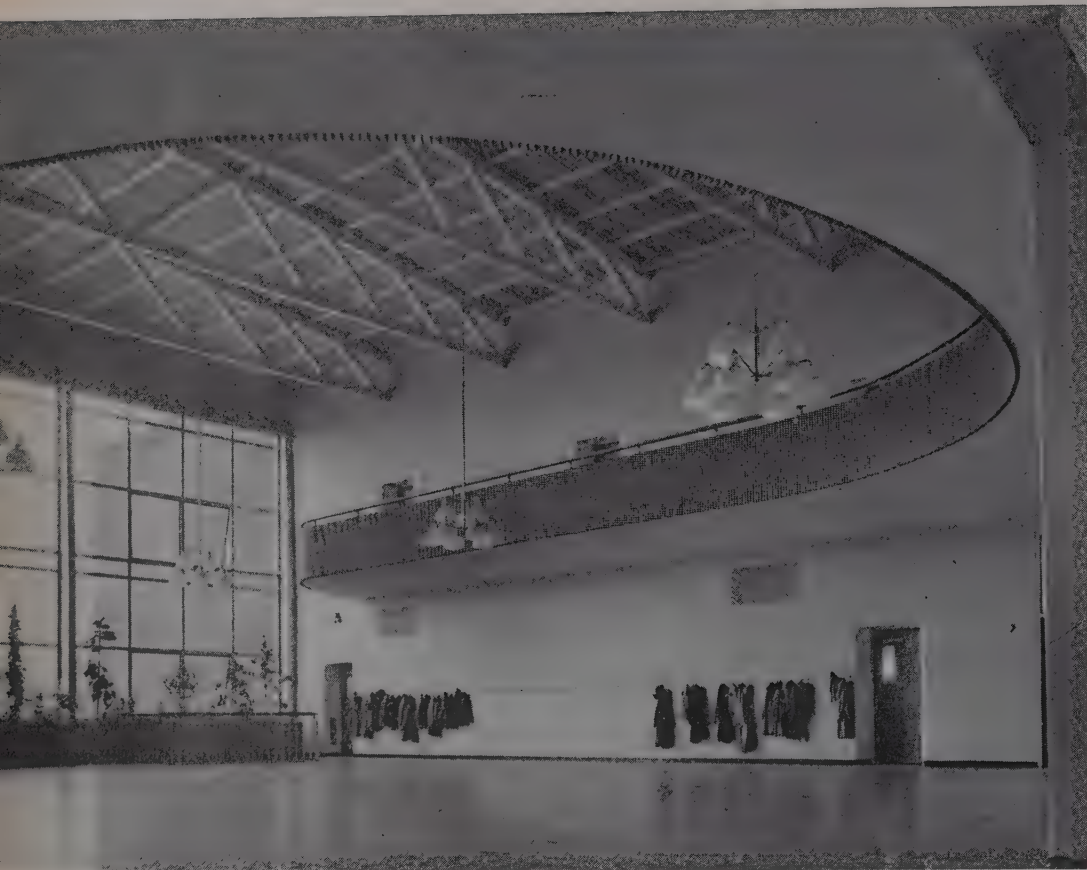
VILHELM LAURITZEN, ARCHITECT



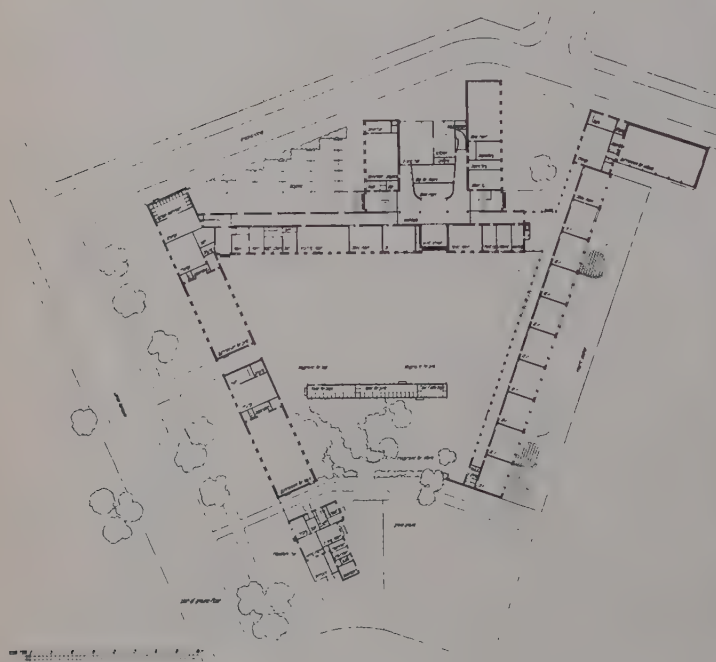




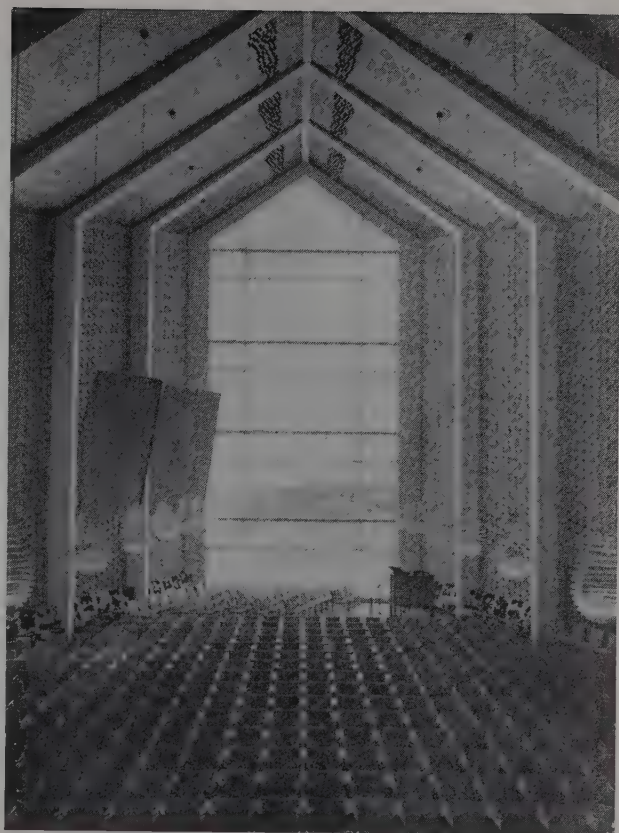




EMDRUP SCHOOL IN COPENHAGEN  
CITY ARCHITECT







UNIVERSITY OF AARHUS

C. F. MÖLLER, KAY FISHER AND P. STEGMANN, ARCHITECTS

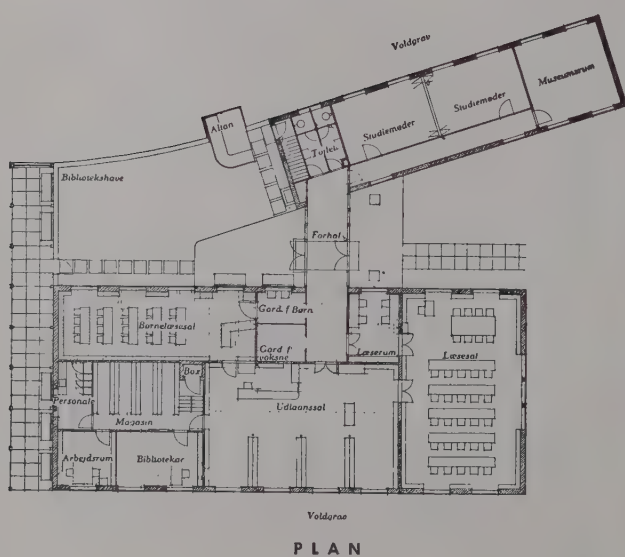




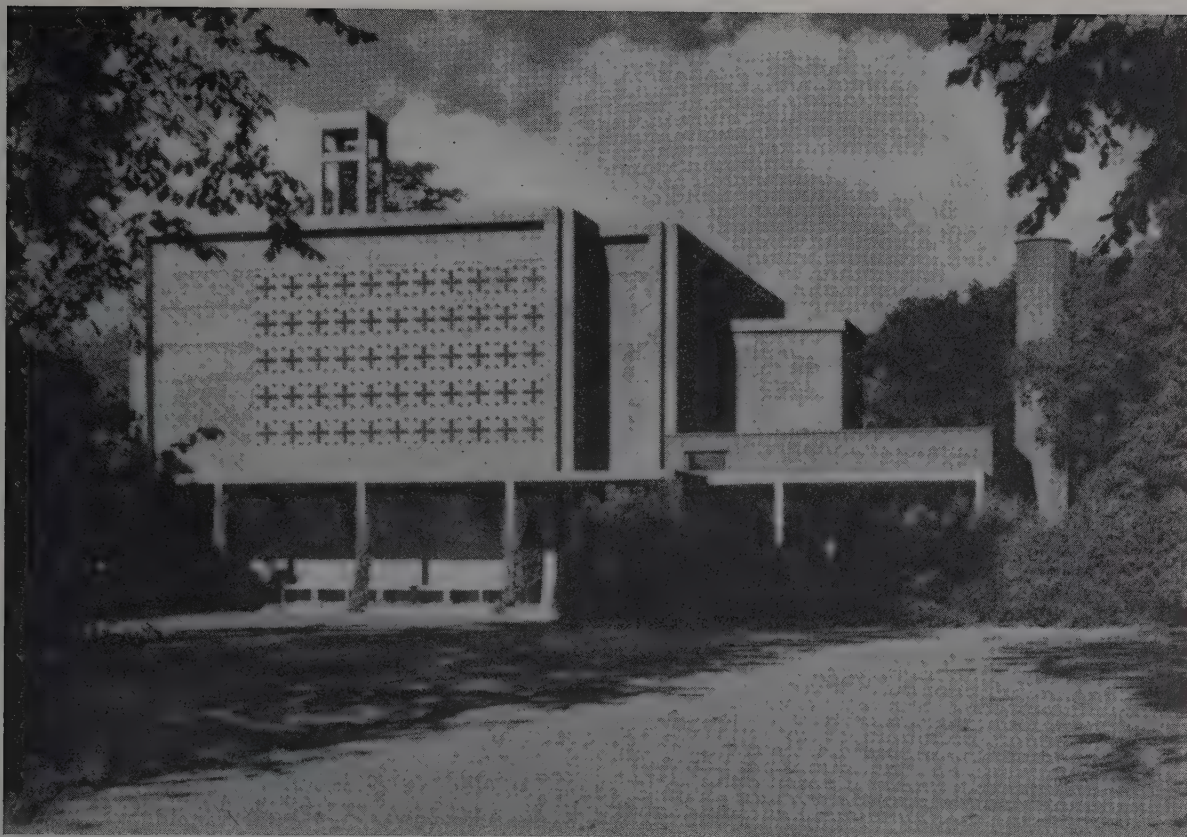


LIBRARY IN NYBORG

ERIK MÖLLER AND FLEMMING LASSEN, ARCHITECTS

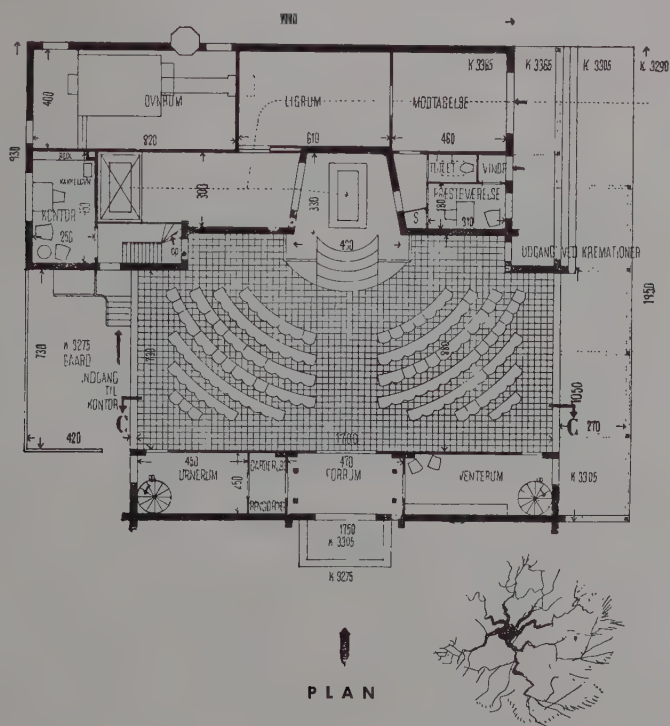




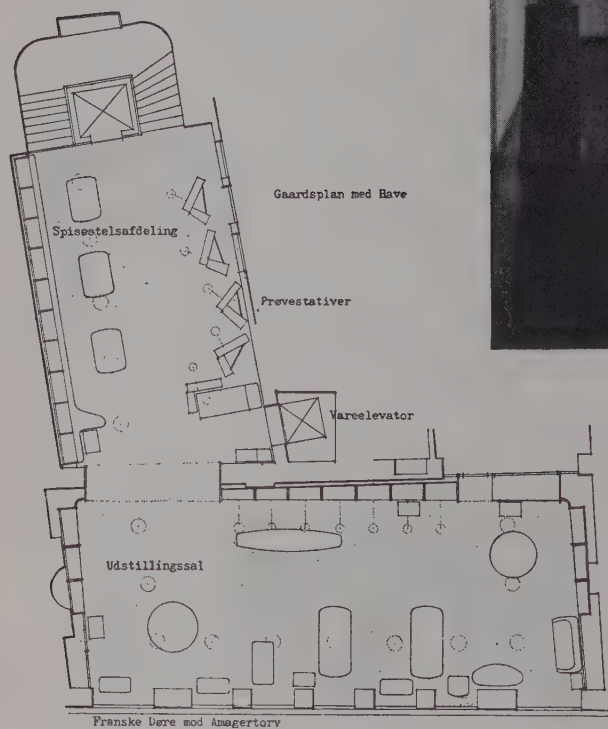


CREMATORIUM IN MARIEBJERG

FRITZ SCHLEGEL, ARCHITECT







BING AND GRÖNDAHL CHINA SHOP

FINN JUHL, ARCHITECT

PLAN, BING AND GRÖNDAHL CHINA SHOP

INTERIOR OF BANK

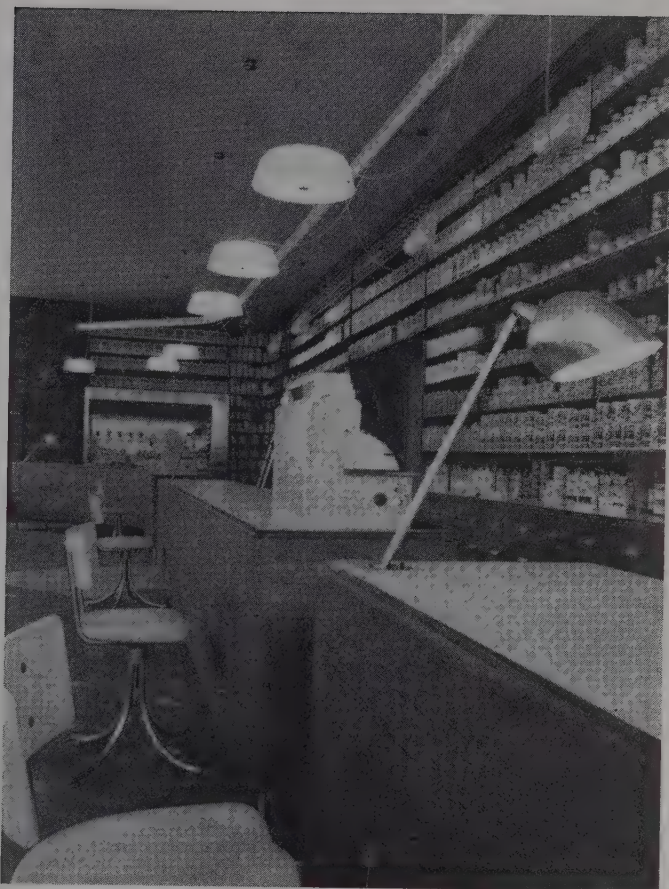
PALLE SUENSON, ARCHITECT





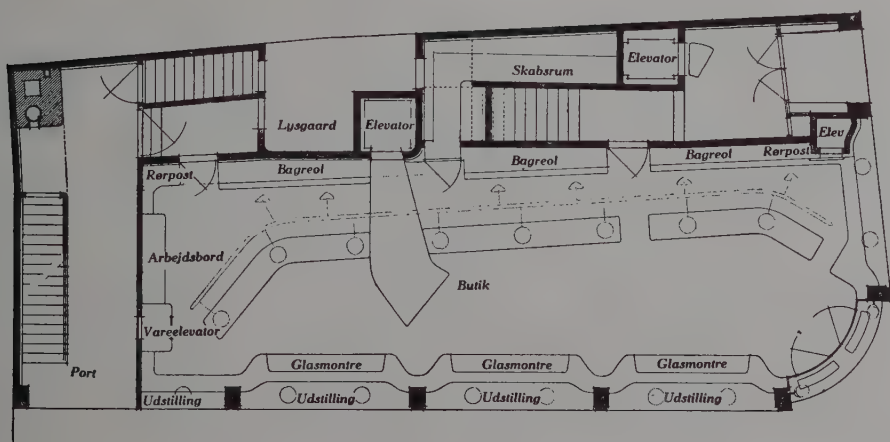


OFFICE BUILDING



STORE ON THE GROUND FLOOR

ARNE JACOBSEN, ARCHITECT



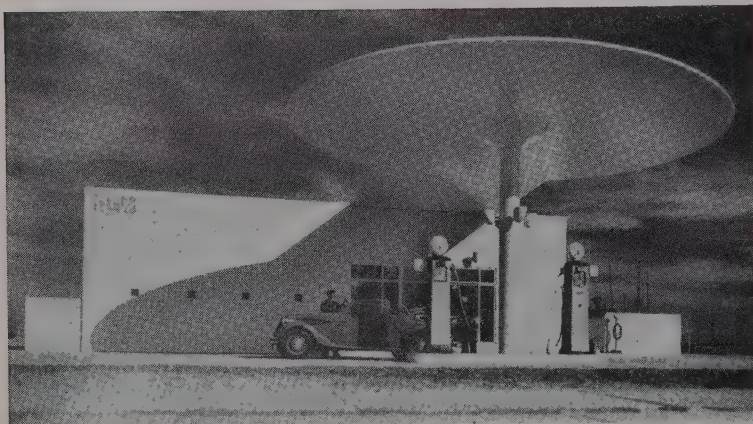
GROUND FLOOR PLAN





DEPARTMENT STORE "HAVEMANN'S MAGASIN"

H. ORTMANN AND V. BERNER NEILSEN, ARCHITECTS



SERVICE STATION

ARNE JACOBSEN, ARCHITECT



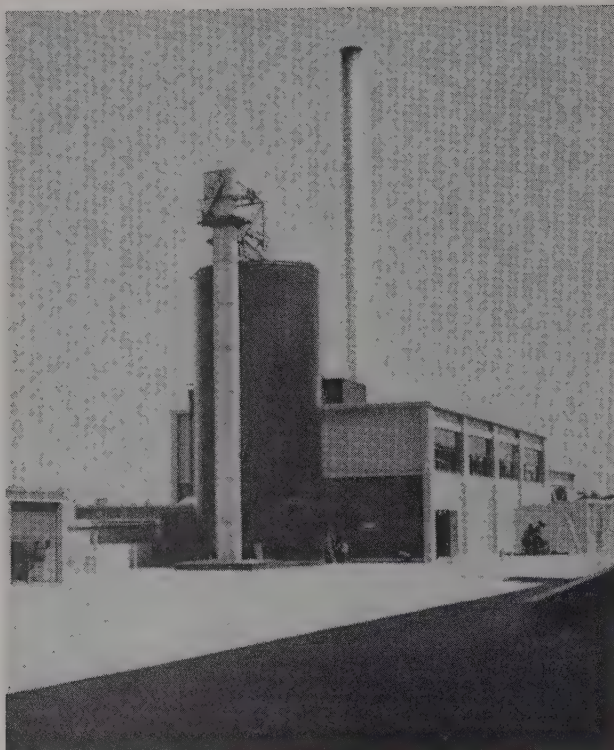


AIRPORT IN KASTRUP

VILHELM LAURITZEN, ARCHITECT







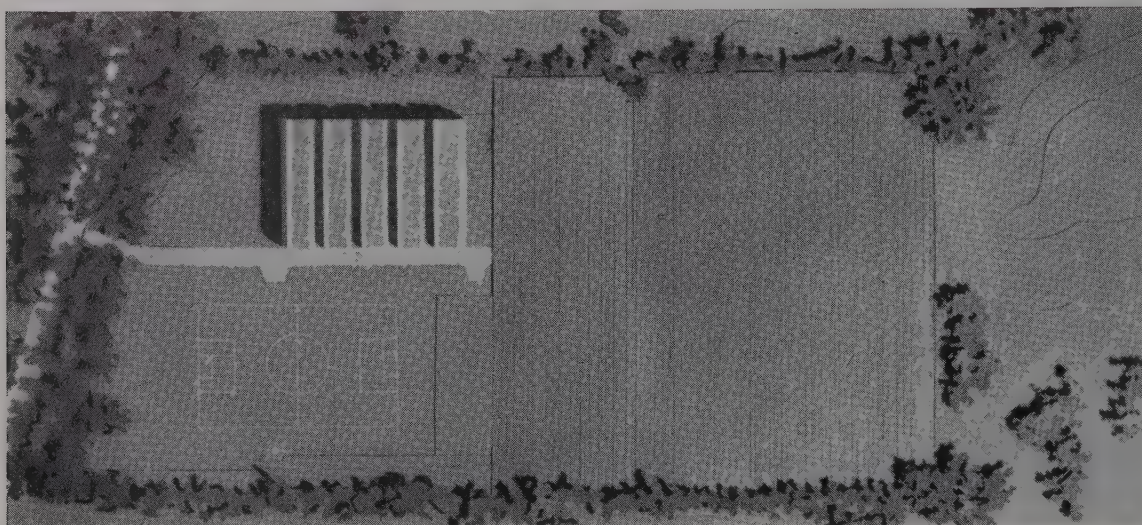
C. W. OBEL TOBACCO FACTORY

PREBEN HANSEN, ARCHITECT

#### FOUR STAGES OF EXPANSION, ATLAS FACTORY

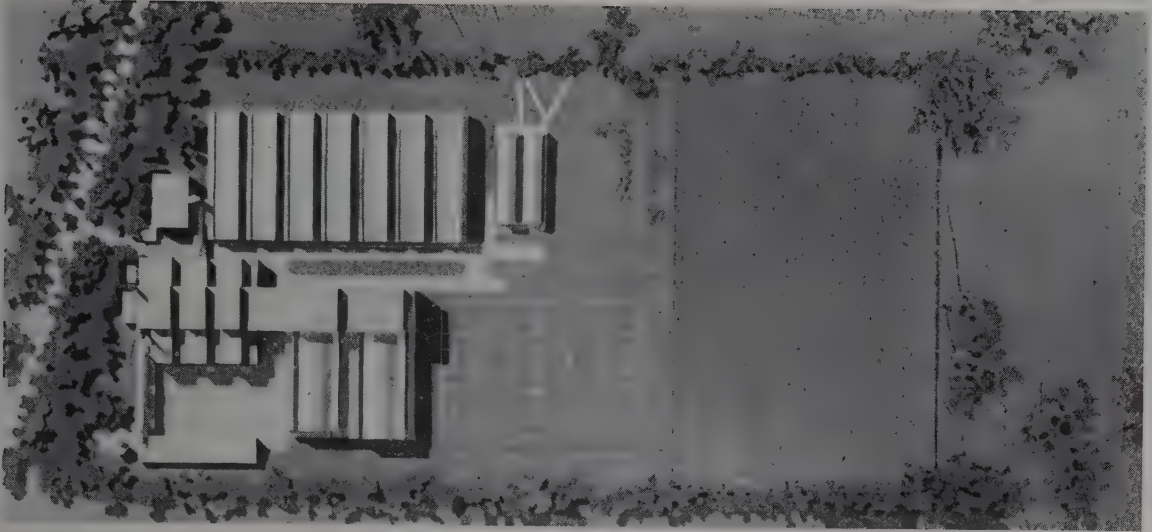
GUNNAR KROHN, E. HARTVIG RASMUSSEN AND T. MILAND PETERSEN, ARCHITECTS

1.

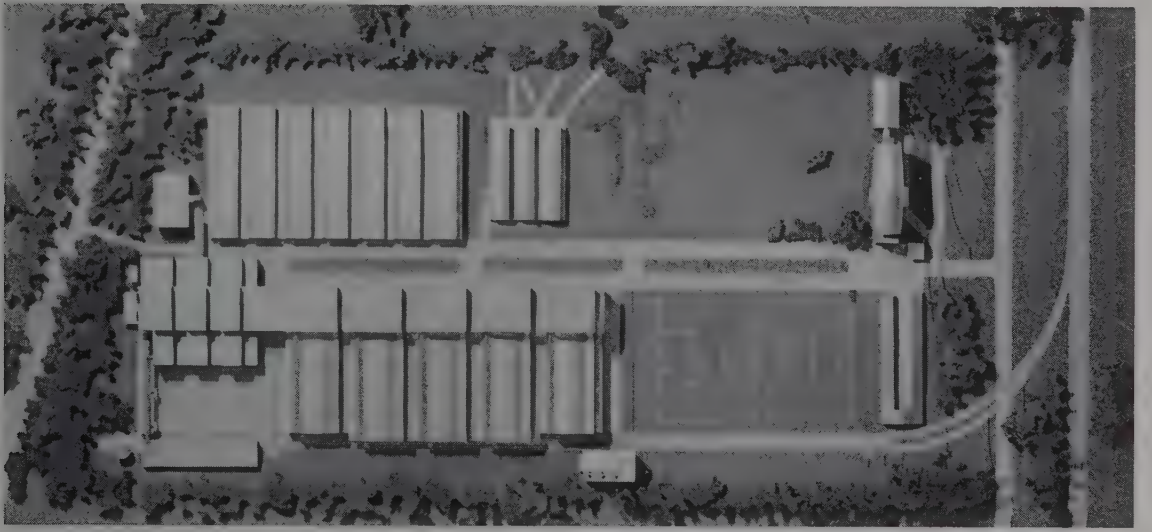




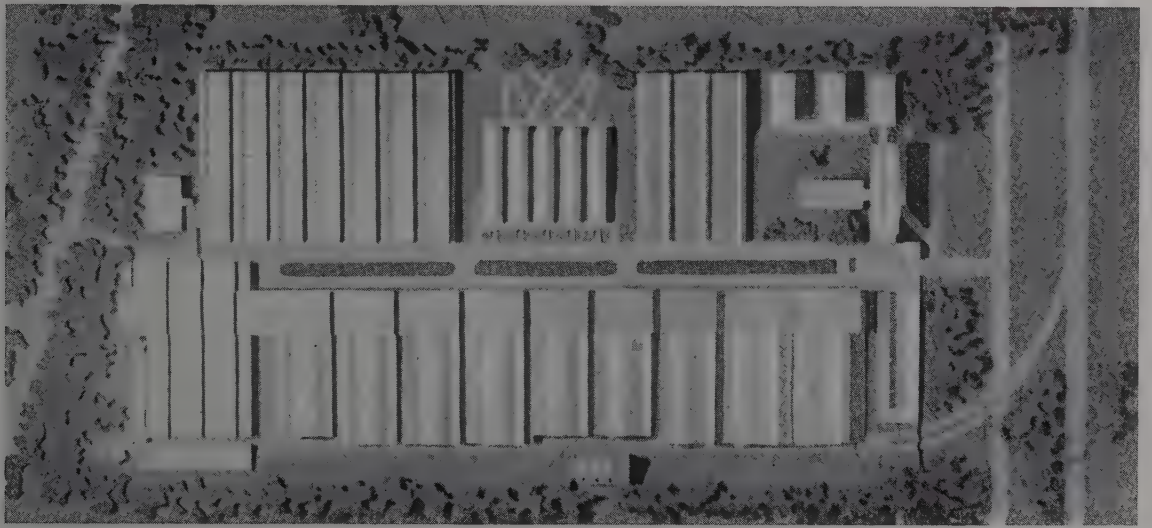
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## NEWS FROM THE INSTITUTE

The Royal Architectural Institute of Canada has submitted a Brief to the Royal Commission on National Development in the Arts, Letters and Sciences, and representatives of the Institute attended the special hearings of the Commission in Ottawa.

Several important recommendations were made by the Institute in its Brief, with especial stress being placed on the request that the Government co-operate with the Institute in the recording and preservation of examples of early Canadian Architecture, and that funds be provided for this purpose. It was recommended that records such as Professor Ramsay Traquair's "Old Architecture of Quebec" should cover the whole of early Canada, and that examples of such early architecture should be acquired and protected by a National Institute, possibly similar to the National Trust in Great Britain.

In connection with the encouragement of workers and students in the Arts and Architecture, the Institute recommended that research and travelling scholarships be made available by the Government in the Arts and Architecture. Such scholarships could be administered by the National Gallery and the appropriate professional body concerned.

The Institute strongly urged the formation of a new and larger National Gallery, whose principal function would be the preparation and circulation of travelling exhibitions of an educational and inspirational nature, which would visit every town and hamlet in Canada. Competent instructors would accompany each exhibit, and suitable films and articles would be an integral part of the display. Press and radio coverage would be given to the exhibitions, and stories and articles prepared around them could be used in schools and classrooms across the country. The Gallery would also include accommodation for the principal National Learned Societies in the Visual Arts and Allied Sciences, and a close relationship would be maintained with advisory personnel from these National Groups.

In connection with UNESCO, the R.A.I.C. favoured the provision of funds by the Government to enable representatives of the various National Learned Societies to meet with representatives of other nations, as organized by or through UNESCO and other international conferences or agencies having similar standing. Supplementary to this recommendation, it was suggested that there should be an exchange of students in as many fields as possible, and in both cases, the information acquired should be presented to the public by means of magazines, newspapers, films and radio.

In addition to these major considerations, the Institute went on record as favouring the production of educational films for use in schools and theatres as a means

of instructing the public and stimulating a cultural appreciation of the visual arts; it recommended that one per cent of the cost of all important governmental buildings be appropriated for the incorporation of the Arts of Sculpture and Mural Painting in that building; it suggested that a collection of photographs of important contemporary Canadian Buildings be formed by the National Gallery for reference and exhibition purposes; and it made several suggestions with regard to radio and television policy in Canada, including the establishment of university courses in these subjects.

### BRITISH COLUMBIA

Since writing three or four months ago an unexpected volume of work is under way on the Island and especially around Victoria. But, in spite of several large buildings including the \$2,000,000.00 Post Office, the prices on larger work seem to be more favourable.

The small house, however, is becoming more expensive, impossible as that recently seemed, and there is a huge backlog of this type of work. Unfortunately for the community very little of this is designed by Architects and they, in fact, are only affected when they attempt to obtain bids on the small amount of similar work that crosses their boards.

A few weeks ago Harry Whittaker retired from his post as Provincial Architect after many years of service, the last ten of which have been unprecedented in the Architectural progress of this province. We all welcome him to the ranks of private practice here in Victoria.

The proposed revision to the Provincial Architects Act did not meet with success. Opposition was formidable and with the added confusion of the then forthcoming Provincial Election it was not surprising that we failed. The existing Act has undergone considerable study and many Members now consider that they had possibly overlooked its merits in the excitement of pressing for revision. Properly applied it provides good protection for the public and the profession, while at the same time ethical standards within the profession are fairly clearly defined, though perhaps this section can be misinterpreted.

It is in this period of plentiful work that we must rebuild on a foundation of public understanding and respect. Only if the profession is respected and if it can provide a quality of service unobtainable elsewhere can it hope to flourish in the leaner days ahead.

With this in mind we must report that we were disappointed in the attendance at the exhibition of members' work held in the Parliament Buildings. It was by no means as successful as it was when shown in Vancouver; admittedly the time was short, one week,



nevertheless we had hoped that the domestic examples, alone, would prove an attraction in this community. A similar disappointment was experienced when the Art Centre of Greater Victoria held a display of photographs and drawings of work by members of this chapter. Once again we felt surprised at the lack of public interest in the building-up of their own surroundings. The remedy may lie in our own hands.

John Wade

## ONTARIO

The National Capital Plan, recently tabled in the House of Commons, has drawn considerable criticism, favourable or otherwise, from many quarters. Criticism of any kind is all to the good in a matter of this kind, because it helps to arouse the interest of the general public. It is, unfortunately, true that the average citizen shows little or no interest in civic affairs, whether Federal, Provincial or Municipal. Each of these three levels of government must play its part to make the Plan a success, but this complicates and multiplies the machinery. The National Capital Planning Service has achieved some measure of success in securing the aid of the various municipalities affected in the overall scheme; but so far none of them have been called upon for any great expenditure. When the time comes for actual construction it is a different story. With Ottawa at present suffering from growing pains and high tax pressure the civil officials will not readily assume the responsibility of adding to the tax burden of the property owner. For example, the City of Ottawa and the Federal Government have not yet been able to come to a satisfactory agreement regarding their respective shares of the cost of the first project, a new bridge across the Rideau Canal. The engineers' plans are reported to have been completed some time ago, but no work on the bridge has begun. This is just the beginning of a long series of questions to be settled by various governmental bodies as each step of the plan comes up for attention.

The "Master Plan" can never be the final solution. It can act only as a guide to point out the general course to be followed over a period of years. It will have to be studied and re-studied as conditions change; but without such a plan it would be impossible to pass the enabling legislation, or to set up the organization required to get the plan started. Obviously, progress will of necessity be slow, and, in fact, may halt altogether unless the public demands the co-operation of its governments. It will be a disgrace to Canada if we allow this plan to be filed away beside the others that have been prepared in the past. We, as Architects, are better qualified than most to offer sound, constructive criticism to this Master Plan. Let us, therefore, criticize it more; and may we, with unflagging zeal, demand the co-operation of all our governments.

Wm. H. Gilleland

## APPRECIATION

The Editorial Board wishes to express its great appreciation of the willing services of Mr. Thor Hansen of

Toronto, who translated with great skill much of the text in this issue.

## LETTERS TO THE EDITOR

Readers of the *Journal* must have lifted many an eyebrow over Professor Fred Lasserre's article in the May issue. The more conservative may even have been shocked. Praise of Soviet Russia is, for some reason, tending to disappear from Canadian journalism. It is quite surprising to find a rare example in the pages of our own professional magazine. On page 135 Professor Lasserre expresses in colourful language his admiration for the new spirit in Soviet architecture. This I find quite incomprehensible. I would be ready and willing to acclaim Russian achievement in architecture, if there appeared to be any reason to do so. But if good contemporary design exists in modern Russia, it must be concealed in the folds of the Iron Curtain.

Not long ago the *Architectural Review* published a special number on architecture in the Soviet Union. The buildings were selected, as I recall, by a panel of Soviet architects, as being representative of the best current design. A more sorry exhibition of reactionary building would be difficult to find, in any country. The majority of these prize examples were distinguished by an ornate, clumsy neo-Classicism, reminding one of Piranesi in his less inspired moments. The most impressive was a great new dam, embellished by superfluous Italianate detail quite irrelevant to function. (One cannot help wondering what the Soviet engineers think about their architectural associates.) The *Review's* honest and tolerant criticism raised a howl of protest from Soviet architects, and resulted in a practical severance of architectural relations between the two countries.

Can these be the buildings Professor Lasserre admires? I would not like to think so. I would like very much to see some examples of recent Soviet building which he does consider to have architectural merit.

One is almost tempted to conclude that he is writing with tongue in cheek. But knowing Fred Lasserre as I do, I am very much afraid that he is serious. Perhaps my ignorance of modern Russia is to blame. But I find it difficult to believe that a wicked capitalistic press deliberately withholds from us the best examples of proletarian design. The possibility remains that I interpret his remarks incorrectly. The phraseology is somewhat obscure at times, and it would not be too difficult to read a different meaning into his words. He does not come right out and say that contemporary Soviet architecture is good. He says, in fact, "... the new rulers — the people — said what they wanted, what their passions demanded, and they are getting it."

This may be true. In that case, I have no argument. If Professor Lasserre's passionate Russians really want pseudo-Classical cheesecake, then I suppose that Soviet architects are duty bound to give it to them. If the new



rulers feel exhilarated by lush detail and permanent stage scenery, by all means let 'em have it.

And let us be thankful that it remains in the Soviet Union.

Very truly yours,  
Kent Barker

After reading Mr. Lasserre's article "On Architectural Education" in the May 1949 issue, I immediately turned to the "Contents" to see if the grandfather clause, "The Institute does not hold itself responsible for the opinions expressed by contributors," was still there. Reassured that the *Journal* was protected I could not but think of the fifth column in France in 1940, the unrestricted use of the veto by the Russians in the United Nations Security Council, the imposition of the Berlin blockade and many other similar occurrences which have reacted against the Western world.

It seems too bad that an otherwise excellent article should be used in part as propaganda for the glories of Russia. Maybe Mr. Lasserre was joking when he stated that "the story of contemporary architecture and art in the Soviet Union is a most enlightening story; they call it 'social realism'." How can he be so sure that Russia has something for us "to study and learn from", when the Editors of the *English Architectural Review* admit that even they cannot obtain much information because of the difficulties of intercommunication. The discussions which have been carried on in the *Architectural Review* in the issues of May 1947, March 1948 and December 1948 have been quite revealing and indicate that the same Russian policy of central control applies to the practice of architecture as it does to the actions of the Russian representatives on the Security Council of the United Nations.

If Mr. Lasserre is serious I would refer him to the issues of May 1947 and March 1948 of the *Architectural Review*, where quite a number of pictures of recent Russian work is shown. These buildings are the products of architects where the designers are wholly dependent on the state, both for commissions and for the theory and type of design.

In view of the apparent subservience of the Russian architects to a central control (the *Review* suggests that they are merely "the purveyors of certain approved styles") the type of buildings they are creating seems to be most unprogressive; or to show a lack of competence or training on the part of the architects; or a disinterest in the study of new forms. In fact, from what little has been published it would appear they are taking a backward step. If this is to be the architectural result from a completely socialized country, it certainly is gratifying to see that the leftist groups in our government were so greatly depleted in the recent federal election.

Since independence of judgment appears to be an unnecessary function of the individual in Russia it would indeed be a fallacy to teach our students that Russia is the most forward looking country in Architecture as it

appears that their present approach is an almost completely eclectic one, strangely enough from Czarist times. An adoption of the Russian philosophy on the part of our undergraduate architects would do much to destroy their original thinking and inventiveness in the solution of our own architectural and social problems.

It is to be hoped that political thinking so diametrically opposed to our democratic way of life is confined to a very small proportion of our population. Conversely Winston Churchill in his speech at M.I.T. declared that the thirteen men in the Kremlin were afraid to let their people know what progress was being made by the western world as they thus would lose their control of the masses. Churchill has a remarkable habit of being right in his statements. Assuming that he is right in this view also it would indicate that "the new rulers — the people —" will not get what they want but will be made to accept what the passions of the Central Control dictate in architecture as in everything else.

Yours very truly,  
L. E. Shore

## BOOK REVIEW

MOOSE FACTORY, 1673 TO 1947

By Eric Arthur, Howard Chapman and Hart Massey  
Published by University of Toronto Press — Saunders, \$1.00. 1949.

So involved are we all in contemporary problems and so much do we hear about questions of to-day and to-morrow that it is refreshing to find a record of something which happens to have been born yesterday but is still very much alive. Here is such a record—admirably concise yet sufficiently detailed, well written and attractively illustrated.

Moose Factory, James Bay, established in 1673 and still active in its original purposes, is one of the oldest trading posts of the Hudson's Bay Company. Its story as told here includes a short history of the post, a list of the men in charge and a description of its architecture: not mere catalogues of facts and "features", but very human accounts which make first-rate reading by any standards.

The illustrations range from an excellent decorative plan of the post and its surroundings to general views of the establishment as it was and is, photographs of individual buildings and some pleasing studies of the furnishings.

That the results of painstaking research can be made lively as well as valuable is shown not only by the contents of this delightful monograph but equally by its appearance. The cover is inviting. The photographs are sharp and clear and agreeably arranged. The typography is distinguished, especially so for such an inexpensive publication. This is in every way an outstanding piece of work which we hope will be the precursor of many similar records of our architectural and social heritage.

R. D. Hilton Smith





# "PROGRESS THROUGH DESIGN"

The architects of Canada  
will present at the  
1949

CANADIAN NATIONAL EXHIBITION  
an exhibit

showing representative examples of  
contemporary Canadian architecture  
from Newfoundland to British Columbia  
and illustrating in popular form  
the role of the architect in society



Following the C.N.E. the exhibit will travel  
under the sponsorship of the National Gallery  
across Canada and to the United States